

THE ETUDE

Presser's Musical Magazine



SEPTEMBER
1914

\$1.50
PER YEAR

PRICE 15 ¢

JOHANN STRAUSS Jr.

AN ISSUE DEVOTED TO MUSIC IN LIGHTER VEIN

Handwritten:
9.189
300

IVERS & POND PIANOS



The Princess Grand

The supreme piano-type is the grand. The "Princess" shown here is its most noteworthy adaptation to the price and space requirements of the American home. How little room it takes is shown by a paper floor pattern mailed on request. How delightfully easy its purchase is told by our catalogue, and personal letter, mailed on request. We build a complete line of highest quality grands, players and uprights. Wherever in the United States we have no dealer we quote lowest prices and ship direct upon our easy payment plan. Liberal exchange allowance for old pianos. Our catalogue tells! Write for it, now.

Ivers & Pond Piano Company
141 BOYLSTON ST., BOSTON, MASS.



The fulfillment of a century of hope and promise is realized in *The Baldwin Piano*.

Never have pianos so completely fulfilled the requirements of the artist and the discriminating public.

In all respects—action, tone, quality, and sureness of standing in tune—they are superior.

The enduring quality of this instrument makes it invaluable to you. Each one carries an unconditional guarantee for an unlimited time.

Catalogue and other information on request.

The Baldwin Piano Co.

Manufacturers

Cincinnati Chicago New York
St. Louis Indianapolis Louisville
Denver San Francisco

THE GRAND PRIX - PARIS, 1900.
THE GRAND PRIZE - ST. LOUIS, 1904.
THE WORLD'S HIGHEST HONORS

Please mention THE ETUDE when addressing our advertisers.

"The Crowning Attribute of Lovely Woman is Cleanliness"



NAIAD

Dress

Shields

are the final

assurance

of

cleanliness

and

sweetness.

They are a

necessity to every

woman of deli-

cacy and refine-

ment.

They are free from

rubber, can be quickly

sterilized in boiling

water. In all sizes to fit

every requirement.

All Stores, or Sample Sent

on Receipt of 25 Cents.

NAIAD

Waterproofed

Safety

Skirt

Practise

A necessary

hygienic

protec-

tion to the

modern snug

fitting dress, as-

suming a feeling

of comfort in a

sheerest gown.

A

delicately undergar-

ment that insures the

longer life of the dress

skirt. Fastened so they

cannot shift out of place.

Two Sizes—\$50c. 65c.

NAIAD WATER-
PROOFED SHEETING

The Standard, Washable,
Impermeable

The C. E. CONOVER CO., Mfrs.,

101 Franklin St.,

New York

NAIAD DRESS
SHIELD BRASSIERE

The Newest, Coolest,
Non-Moulding Garment

The C. E. CONOVER CO., Mfrs.,

101 Franklin St.,

New York

THE ETUDE

SEPTEMBER, 1914

VOL. XXXII. No. 9.



EUROPE'S WAR—OUR GAIN.



WAR, always hideous, is never worse than when the people of so-called Christian and civilized nations fight. Not since men first came to settle their disputes by swinging stone axes at each other has the machinery of battle been so horrible as now. The only war which civilization should countenance is the war against war. In this day, we certainly have problems of existence far more important to mankind than that of fighting over border lines for the aggrandizement of a few monarchs or politicians who show their lack of fitness to govern by precipitating war.

Nothing could be further from the spirit of America than the desire to profit by the misfortunes of others. Our interest in the present horrible, unthinkable fighting is that of deepest sympathy for the mothers, wives and sisters of the wounded and dying men. Would that we could restore life, peace and happiness where death, war and misery now exist. Nevertheless, it is a fact that the triumphs of battle do not go to those who fight, but to those who are at peace. The neutral, non-fighting nation is always the real victor. Russia, France, Austria, Serbia, Germany have little to win but everything to lose. Unwanted, unsought, great gains are bound to come to us. Furthermore, there will be a loss of commerce which Europe may be a half century in re-gaining.

Like sullen boys breaking up their toys in fits of anger, Europe is now annihilating the products of half a century of labor. America will be among the nations to supply this frightful loss and the very economics of the situation insure huge profits to all. Americans who do not hesitate at this moment may be among the great men and women of to-morrow. Unwelcome, as is the thought, war always provides opportunities for the redistribution of wealth in the neutral countries and the active, confident hard-working musician has now a chance such as he has never had before.

Speaking largely, America should benefit in an unheard-of manner by the European conflict. With our vast territory, bursting granaries, enormous national wealth, earnest workers and spirit of confident optimism, America should furnish opportunities so great that even the wildest imaginations might have difficulty in grasping them. The main thing is an atmosphere of confidence. No matter how black the war cloud may be, remember that our skies are clear blue.

Music is more needed now than ever. With the pressure of the hour, music will bring something to our lives which could not be supplied by anything else. Musicians and music teachers look forward to a year of great prosperity. Keep right ahead with your regular plans and work for bigger success than ever before. Thousands of students now studying abroad are likely to return and a musical season such as we have never known will be the result.



THE SIGNIFICANCE OF THE SALON.



It seems a little odd that certain pieces should be classified by the names of audiences toward which they are directed. We speak of concert pieces, recital pieces, chamber music and salon pieces where, as a matter of fact, many of these pieces are quite as suitable to all kinds of auditoriums. Many of the Chopin Waltzes for instance are just as much used in concerts and recitals as they are in the Salon, in other words the parlor.

We have, however, accepted a somewhat distinctive classification of pieces which we now call Salon pieces. In the sparkling article by Theodore Lack appearing in this issue he has pointed out

the origin of the Salon and told something of its history. The brilliant women of the French capital made their parlors the forums for leading artists and thinkers of their day. We give these grandams the credit for the Salon but really there had to be first of all the artists and thinkers themselves. One can not have a Salon in the middle of the Sahara. Coming as it did with a more or less superficial form of society there was a tendency to cultivate brilliance and effervescence rather than those substantial qualities which make for permanence.

We must not think, however, that the Salon was a gathering of the useless to entertain the useless. This was by no means the case. Such a figure as our own Benjamin Franklin was the lion of many a French Salon. Possibly the Salon may have led him to invent those fascinating musical glasses which were much used in their day.

It was nevertheless the Salon that brought out the best in many notable men. Chopin was its musical hero and not even the emptiness of Herz and pianists of his class could disturb Chopin's legitimate bid for immortality. In a similar manner there developed a kind of Salon music such as that of Bendel, Henselt, Chaminade, Chabrier, Heller, Raff, Liszt, Mason, Moszkowski, Poldini, Schytte, Lack and Schütt, which has in it the element of permanence. It is beautiful, unselfish, well constructed music reaching thousands where the classic reaches once. It is in a way the evolution of the Salon.

Last of all let us not forget that the Salon was not mercenary. As a rule the artist lost all idea of personal financial gain when he played for a room full of choice spirits with kindred ideals. Perhaps he was greedy for adulation, but then adulation is often the mead of many conspicuously successful and productive people. Good Salon music has as necessary a place in music as has the best of the classics. It is only the empty and unworthy that we would do away with. Let us have more and more good Salon music. Ethelbert Nevin showed us what might be expected in America if we see this very human need rightly.



AMERICA FOR AMERICANS.



AMERICA'S musical debt to the old world will never be paid despite the Ceresus-like sums which we have been pouring into European capitals every year. Ten or more years ago the editor of THE ETUDE printed the results of a very extensive investigation of the European conservatory systems. These appeared in the form of a dozen articles during two or more years. They were all based upon first-hand investigations of an unbiased American teacher, proud of his American ancestry, but affectionately attached to many fine European musical workers with whom he had come in contact at home and abroad.

Where Europe excelled, or where the equipment, systems and staff of a conservatory appeared exceptionally fine, this was set down, in enthusiastic terms, but in many instances where he found American students wasting their money upon inconsequential teachers located in conservatories with high-sounding names, but chiefly distinguished by a stretch like that of a back alley, the truth was told.

Just now America has an opportunity to establish our musical work upon even a firmer basis, owing to the Satanic blossoming of years of militarism in Europe. Accordingly we are pleased to announce that THE ETUDE for November will be an "All American" number, an issue which every American teacher should place in the hands of every pupil. Mind you, we shall not forget the American musicians of foreign birth but long loyal to American ideals.

Tributes to the Memory of Hans Engelmann

Widely Loved Composer of Over 3000 Pianoforte Pieces

In the death of Hans Engelmann the world has lost a refined melodist and an able musician. Though popular, his work was never banal, and it filled a great niche with teachers and students all over the world.

CHARLES WAKEFIELD CADMAN.

It was with sincere regret I read of the death of Hans Engelmann. It is doubtful if a more prolific composer of popular music ever lived. He possessed a great gift for melody and his compositions will always find a way into the hearts of a vast number of people.

J. FRANK FRYNSINGER.

Hans Engelmann has passed away, but to the music lovers, who are acquainted with his many writings, he still lives.

His expansive temperament, as it were, was ever inspired by such melodies which find their birth deep in one's heart; in all of his writings there is tune everywhere, each little sentence, as we stroll through his "garden of melodies" breathes a fragrance of his everlasting versatility. For the young player his works are very interesting, as his teaching pieces are easily comprehended, combining the requisite educational features without sacrificing the ever pleasing style which so marks all of his compositions.

These special gifts imparted to his works naturally created an unusual demand for his manuscripts, and his compositions are therefore to be found listed in the catalogues of all the leading publishers of the country. Although at the time of his death he was comparatively a young man, his writings ran into thousands.

And so what he has left us are no hidden treasures. What his lyrics and words contain are for us, for all, and we shall ever pay tribute to him through our memories.

CARL WILHELM KERN.

When I first met Hans Engelmann in 1897 I was interested in his work as a composer on account of the fluency of his writing, and the fact that in nearly every one of his pieces he had at least one touch of individuality. At that time he rather prided himself in having reached a high opus number, somewhere between two and three hundred. I remember that on one occasion he remarked that he would like to reach Opus 1000. I do not know what would be the number for his last writing, but I imagine it would be nearer the two thousand mark.

Once the question of his studying compositions with a celebrated teacher came up in the course of a conversation. He gave it as his opinion that were he to put himself to a systematic course of study in the higher forms of composition he would undoubtedly take away from his fertility of invention and weaken his harmonic fancy.

If I were to try to characterize his work as a composer, it would be to lay emphasis in his facile melody, animated rhythms and harmonic color, achieving fine effects with resources familiar to the average teacher and pupil. Therein was his strength.

W. J. BALTZELL (Editor of *The Musician*).

The passing of a favorite author or composer is like the loss of a friend. I wish it were in my power to give as much pleasure to mankind by my magical compositions as has Hans Engelmann. Fortunately the good men do it is not always interred with their bones, so that generations to come may enjoy his sweet melodies.

HELEN L. CREAM.

I have always regarded the compositions of Mr. Hans Engelmann with great favor, as they possess, in a pre-eminent degree, melodic charm, rhythmic fluency, great naturalness and spontaneity. He was a past-master of form and his chord-setting always reveals the sincere artistic insight into what is harmonically true and correct in the blending of chords. While his compositions cover a wide range of human and nature moods, as well as technical variety, the genial individuality of their creator is always readily detected. It is my opinion that no composer of any period ever composed such a great number of truly delightful teaching and salon pieces. My pupils are invariably pleased with an Engelmann piece, because they are all quite uniformly good.

LEO OEHMLER.

Composers like Hans Engelmann fill a distinct and worthy place in musical development. Not everyone who loves music, and whose life is enriched by it, is ready for the messages of the masters. For such as these, the works of Engelmann, melodious, unaffected and technically of very moderate difficulty, are a real boon. Engelmann's passing will cause genuine regret to thousands.

JAMES H. ROGERS.

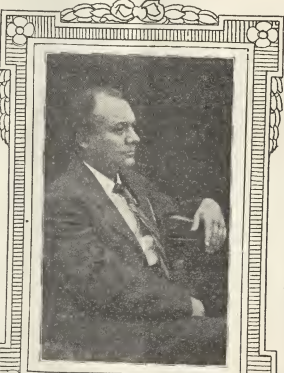
After the clank and clamor of modern dynamics, what a delight it is to play through Hans Engelmann's music, filled as it is with the refreshing, humanizing flow of melody which touches the heart.

To Engelmann was given that precious gift—melody—and its crystal clearness was never polluted by grandiose tricks or cheap sentiment.

What greater praise can one give than to say that Engelmann's music was fireside-music; homey music associated with the simple joys of everyday life?

In our rush for the big and noisy things he has charmed and touched us, he has made us stop and listen to his colorful melodies and he has made us love them.

MISS JO-SHIPLEY WATSON.



1872—HANS ENGELMANN—1914

Hans Engelmann was probably the most prolific of modern writers of melody. In these days of ultra modern compositions, with their dissonant harmonies and mystic tendencies, the works of Hans Engelmann are really often found refreshing with their fine melodies and pure harmonies. They will, without doubt, long remain popular with thousands of music lovers. It is much to be regretted that this well-known and popular writer died in the prime of life. He had lived, the world would have gained many more beautiful and perhaps even greater works from his pen.

FREDERICK A. WILLIAMS.

I am very glad to add my word of appreciation for Mr. Engelmann's work. The flowers which he gathered so freely from the "Garden of Melody" will continue to bloom and to brighten many a work-day hour. Who shall say which are best—the flowers that grow by the wayside, the roses, buttercups and daisies that all may enjoy—or the curious exotics that are cultivated in the high-walled garden?

MRS. C. W. KROGMANN.

We call music the "universal language." It may be also very aptly called a universal bond of brotherhood and fellowship. Our departed brother, Hans Engelmann, the exponent of cheerfulness, endeared himself by his wholesome, jovial music to thousands.

His beautiful *Melody of Love* expresses more fully his personality than any obituary that could be written. He has accomplished his mission and by his works do we know him.

GEORGE NOYES ROCKWELL.

Hans Engelmann as a composer undoubtedly possessed a wonderful gift of melody, supplemented by a thorough practical and theoretical knowledge of music, thus giving to his compositions a character and finish so often lacking in the works of modern composers of salon and dance music. His themes allowed originality and freedom from the "commonplace," and his treatment of them gave them an educational value which teachers of good standing were not slow to recognize. Consequently, hardly a recital program has appeared in this *Etude* for years past that has not contained one or more of his graceful numbers. Engelmann's place as a composer of this particular style of music will be very hard to fill, and his passing away must be a source of sincere regret to thousands of teachers and students who found his compositions a means of instruction and a source of recreation.

R. M. STULTS.

I feel it a privilege to express my feeling of loss to the musical world in the passing of Mr. Engelmann. His compositions were always unusually melodious and appealed to the younger as well as to the more advanced pupils. He could write simple pieces so as to cause them to sound difficult, which is quite an art in itself. Pupils as well as teachers will feel his absence.

MRS. L. A. BIGGER DAVIDS.

Once in a way a man works along unselfishly and unobtrusively to the end that many are benefited. Hans Engelmann was one of these, and music teachers will find that they will be missing him albeit the fact that he left many helpful and interesting works behind. A rare gift of melody and sufficient scholarship were possessions of Mr. Engelmann, and that his published compositions in great variety have attained to wide vogue is the best proof of their value, especially to the younger pupils, everywhere. J. LEWIS BROWN.

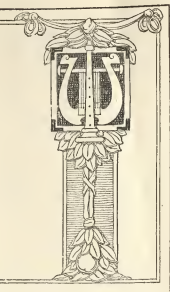
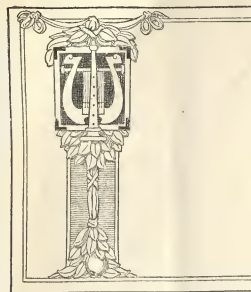
The Salon and Its Music in France

(Galerie Sur Les Salons Sans Musique Les Salons avec Musique et La Musique de Salon en France)

By the Brilliant Composer of Charming Salon Pieces

THEODORE LACK

Written expressly for THE ETUDE



[EDITOR'S NOTE.—The same sparkle and interest that has made so many of Theodore Lack's compositions popular invest the following article. The subject must have appealed to M. Lack with great interest, for he has entered into the spirit of the subject so that he virtually assumes a kind of salon atmosphere to which the reader can not be inattentive. M. Lack honored *THE ETUDE* with an exceptionally good article in February, 1913, *How the Piano is Studied in France*. At that time we gave the following short biographical notes: He was born at Orléans, France, September 3, 1848. Studied at the Paris Conservatoire with Rubin and Marmontel and has been teaching in Paris since 1868. He is an officer of Public Instruction, Officer of the French Academy, and Examiner at the Paris Conservatoire. His best known piano composition is the very popular *Waltz*.]

PART I. THE SALON OF OTHER DAYS.

The salon has played a leading part in our country, particularly in the eighteenth century. It was at that period the meeting place of good company—not infrequently of laid—great nobles, famous financiers, illustrious gentlemen of the robe and of the sword, of the pen and of language well or ill put together, frequented the salon to talk about everybody and everything. New social orders, policies, scandals and slanders were formulated in the salon. Academicians were made, ministries unmade—such was the bill of fare, sugar and salt, at this charming resort. A little of everything was made there, but not much music. I cannot say a great deal about this period except from hearsay as I was not admitted into these select centres, for two reasons. First because I had not yet been born. . . . and that relieves me of the need of giving you the second.

Our great-grandmothers had, it is said, a peculiar faculty for maintaining a salon; the historians are all agreed on this. Historians in agreement—that astonishes you? It astonishes me, too. If it had been doctors that were in question, you would say that I was humbugging you, and you would be right for that could never be the case.

As for giving the exact date at which salons originated, that I cannot do, or at least, I can only give a very approximate date. Beginning at a remote period and coming down to modern times (that is always so easy for the author), we find the Forum and the Agora as the centre of union among the Greeks and Romans, where it seems they discussed very lively questions. Perhaps that which comes nearer to the gossipy nature of our modern salon or "drawing-room" would be the *Ecclesia* of the Greeks, but if you only knew how sick I am of the Greeks and the Romans . . . and you?

THE FIRST SALONS.

It is simpler to believe with Sainte-Beuve, who was a very learned gentleman, that the first salons were those of Mme. la Marquise de Lambert, Mme. du Deffand, Mme. de Tañon, and Mme. Geoffrin. The last named gave famous weekly dinners also, at which the guests were of some importance—"the fine flower of the country." Her husband was always present, silent, unnoticed, never opening his mouth except to eat. Nobody paid any attention to him. It is said that one day, one of the guests observing his absence from the table inquired, "What has become of the old gentleman who was always at the table and never had anything to say?" "What, Mme. Geoffrin replied, "That was my husband. He is dead!"

That is reducing a funeral oration to its simplest form of expression, is it not? Bousset, the famous divine took more pains over his oration at the funeral

of Madame the Duchess of Orleans—it is true, however, that he was a trifle less laconic. According to many "competent" musical critics (are there any competent critics?) it was at the house of that ultra-rich melomane, de la Popelinière (1737), that music first made its appearance in the private salon, where it has since reigned in sovereignty. Mind you! I do not wish to say that I place the origin of music in the epoch of M. de la Popelinière. Ah, no! Music has existed since the beginning of the world; that is unquestionably true. I will explain: the word "musique" in French



LISTED IN THE STUDIO OF GUSTAVE DORE.

means the same as "chant" (song) in Greek, anything that comes from the Greek is sacred! and, as we are all possessed of a voice from birth, there is nothing to prevent us from singing at our entry into the world. And since to sing is the same thing as to make music, the origin of music must consequently date back to Adam and Eve. What objection have you to that? . . . nothing, *parbleu*! These venerable ancestors, to whom we owe the present day and all its misfortunes, including the mechanical piano, were very well able to sing duets in the garden of Paradise, their conduct domestic.

Relating to this idea I recall the story of the leasee of a moving-picture show who shouted to the crowd assembled before the door of his establishment, "Enter, ladies and gentlemen, and you will see Adam and Eve after the photographs of the time!"

Saperlipopette! I am wandering from my subject . . . What do you say? Ah, yes! I was speaking of M. de la Popelinière. But since he is dead, peace to his ashes.

PART II. THE MUSIC SALONS OF TO-DAY.

Little by little the salon of affairs gave place to the salon of music. I have spoken of the salon of yesterday; now I will speak of the salon of to-day. During my career as an active virtuoso, which extends from 1864 to 1890—since then I have devoted myself entirely to teaching and composition—I visited so large a number of salons that it would take a complete volume to number them all. I will confine myself therefore to those salons which had so much prestige at that period . . . and since then. This time I shall be speaking from memory of scenes in which I have been both a spectator and actor.

Salons, like individuals, have a character all their own. I am going to endeavor to show them to you in a few brief notes, written from memory without attempting to preserve any chronological order.

Music was given every Sunday at the home of the Empress Eugénie in her private apartments at the Tuileries. In order to move about the room freely one had to be as alert as a cat climbing the shelves of a dealer in porcelain. The Empress had a positive passion for old bric-a-brac! The grand piano was covered with it. To the right and left of the piano a number of little stands and tables were scattered about simply covered with rare china. One had an impression that the least touch would smash it all to bits. In such surroundings, to play a Liszt Rhapsody was to invite dire catastrophe! Prudence demanded that one should play nothing beyond a *Nocturne* of Chopin or a Mendelssohn *Song Without Words*. *Note bene:* the Empress was a beauty, but her beauty was of a sensational kind!

Then in the Kingdom of the Pallet, there was the salon of the Princess Mathilde, cousin of Napoleon III and the good fairy of all painters—what a delicious address for musicians the painters make! At the salon of Monsieur Nieuwerker, superintendent of the *Beaux-Arts* at that time, one met "all official Paris." I retain also a vivid recollection of the musical receptions of that exquisite, that perfect gentleman, the Count Walewski, favorite minister of Napoleon III.

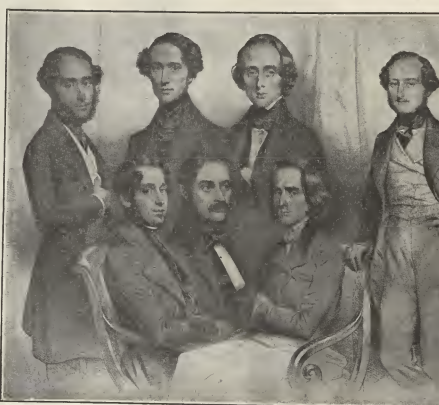
At the home of President Benoît-Champ, the Great Mogul of the Magistrature, one met "le tout Paris"—all the officials of the Palais de Justice. A bevy of elegant young men was present, and young ladies with wonderful toilets—and with decidedly low-cut dresses, as might have been expected in surroundings in which the "Collet Monté" (a famous staircase) was a gracious ornament of the magisterial pretorium. Eh! Eh! I discovered there that being a grave and austere judge in no way prevented one from being a man. These gentlemen, in fact, taught me that life may be taken pleasantly and that I could "dry my eye" as Gervaise expresses it. That artist and charming composer for the piano, Jules Schullhoff, was an intimate friend of the house. Many a time I had the good fortune to hear him play his own works. He was a king of artists.

Pierre Virén, the witliest of boulevardiers, founder of a celebrated journal, *Le Charrin*, had generally at his salon to solve the insoluble problem of making the part greater than the whole. By crowding together

but Chopin, Liszt, Moszkowski and others have made them immortal in the ball room. The dance that has longest is the one with the least complexity. The waltz is said to have come from La Vola which was known as early as 1555. However, the waltz as it is now known is something over a hundred years old and bids fair to live another century. The tango is altogether too complicated a dance to remain in favor for any considerable length of time.

THE RISE AND FALL OF THE DANCING MASTER.

Some famous dancing masters have, like Ventrone, been lauded through all their days; others rise and fall like chips upon waves with the ebbs and flows of the dance itself. The present dance craze has brought fortunes to some clever dancing masters but this in itself is not new. In the early part of the last century England was overcome by a dance craze that was pronounced that gentlemen at balls who could not procure partners were said to have gone dancing astray with the Lancers and Queen Victoria herself was the greatest enthusiast. In fact there was a time when the sovereign of the most puritanical of the European nations spent the better part of her days in dancing. This, which arrived about 1844. It was an old Bohemian peasant



FAMOUS PIANISTS OF YESTERDAY'S SALONS.
ROSENTHAL, F. DÖRLE, F. CHOPIN, S. THALBERG, E. WOLFF, A. HENRIQUE, F. LISZT.
(From a rare lithograph issued nearly a half a century ago.)

Charlesmagne (742-814) censured his subjects for dancing in graveyards.

Believe me we are at the very crest of a wave of dancing which like all similar crazes in the past will surely go down. The dances of South America, which first horrified our dancers and then appeared them and then excised them are in a measure responsible.

It is said that we Americans are responsible for only one dance which has become universal and that dance is the two-step. We all know what John Philip Sousa did for the two-step. Sousa's marches are heard all over Europe as much now as when they were written because they have become a permanent part of the repertoires of the innumerable military bands that give daily concerts in German cities. Our dances of American negro origin with the often repulsive "rag-time" music accompanying them have been the furore in Europe for years but have not met with the ball room and concert hall recognition which the two-step that the inimitable Sousa March produced.

There has been an attempt to trace the tango to oriental sources. The word tango is frequently heard in the Orient. Indeed a very popular oriental coin is known as the tango to tango. It is said that in the Tanga district of Japan there are dances resembling the tango and that these dances are three hundred or more years old. The music of the tango, however, is so unmistakably Spanish in its character and the dance suggests the sensuous South so very evidently that the

present tango and the maxixe may well be claimed by the New World Spain.

SOME REMARKABLE FACTS ABOUT THE DANCE.

The Council of Trent (1562) composed of legates, cardinals and archbishops opened with a brilliant ball.

It is said that Pope Leo X favored religious dances. The Burmese had a custom of singing and dancing beside the coffin of a dead priest.

In many parts of Africa it was the custom for the natives to dance upon freshly made graves. As late as 1814 ten thousand pilgrims went dancing to the shrine of St. Willibrod.

The Baile de las Seises given on Corpus Christi Day at the Seville Cathedral is performed by two groups of six choir boys. The Bishop and the clergy assemble before the high altar, magnificently lighted with candles. Cantants accompany the dancing. During the service the clergy kneel. What is reputed to be the music of this dance is given in Grove's "Dancing" in the Badminton Library.

In certain parts of Spain the Jota is danced before the casket of young girl believed to be without worldly sin by way of rejoicing for her transit to the angels. The mother sits by and listens to the clicking of the castanets.

THE NEW SEASON.

BY EDWARD O'CONNOR.

VACATION days are over and before us opens the new season—a season the outlook of which should prove a stimulus to every teacher and pupil throughout the land. To the conscientious teacher it means the birth of a new period, an opportunity to prove that the reverence and study of the past teaching season and the vacation months have opened our minds, broadened our outlook, and developed us pedagogically as well as musically.

To begin the new season with sound, well-developed principles and ideas, with the necessary enthusiasm for imparting them to others, bespeaks in no small manner for the success—financial and aesthetic—of any teacher, in any branch whatsoever during the season now at hand.

The errors made in the studio on the part of the teacher in times past may have been due to a certain ignorance of things in general and during the vacation months perhaps an examination has taken place and the cause of those errors and faulty methods have been gone over and a new plan devised for the coming months.

Speaking in a general way these errors on the part of a teacher may be summed up under three different heads, viz—

FIRSTLY—A lack of sufficient knowledge of the subject we would teach.

SECONDLY—Inability to impart our ideas to another.

THIRDLY—Overcrowding our pupils.

Of the three named it would be difficult to say which is the most detrimental to our success, and by which are we most handicapped.

The first reason given, that of not knowing the subject matter, may be overcome by persistent effort; in other words by hard work and relentless study.

The second difficulty, that of not knowing how to impart to another that which one knows, is indeed a difficulty and not so easily solved; for not only must a teacher know how to impart knowledge, but he must do so in a definite, understandable, and interesting manner. He must place his instruction before his pupil, and so transmute it into their consciousness that it will remain with them and act as an incentive to further effort.

Charlemagne (742-814) censured his subjects for dancing in graveyards. Believe me we are at the very crest of a wave of dancing which like all similar crazes in the past will surely go down. The dances of South America, which first horrified our dancers and then appeared them and then excised them are in a measure responsible. It is said that we Americans are responsible for only one dance which has become universal and that dance is the two-step. We all know what John Philip Sousa did for the two-step. Sousa's marches are heard all over Europe as much now as when they were written because they have become a permanent part of the repertoires of the innumerable military bands that give daily concerts in German cities. Our dances of American negro origin with the often repulsive "rag-time" music accompanying them have been the furore in Europe for years but have not met with the ball room and concert hall recognition which the two-step that the inimitable Sousa March produced.

While of all arts music seems to be the most universal and personal, no particular expression of the art is as universal as are the expression of the other fine arts. It is this unique nature of music, this detachment from practical life, this consciousness that the gives music a powerful influence over us, by detaching us from all the relations that chain us down in our practical environment, and helps the soul to realize the freedom that it tends to lose under the shackles of the rational conditions of our modern civilization. Probably all will readily admit the peculiar effectiveness of music and the detachment from the practical affairs of life that it brings about. It is this that its forms make possible.—CHARLES H. FARNSWORTH.

Sigismund Thalberg

Prince of the Salon

By AUBERTINE WOODWARD MOORE

Including the Author's Personal Recollections of Thalberg's American Tours.

NOTHING could better illustrate the transitoriness of a virtuoso's fame than the neglected centenary, January, 1912, of the once popular Thalberg. Although by no means the most eminent of other-day musicians whom the present day consequentially pronounces quite out of date, he is nevertheless a personality to whom the musical world owes a debt that should neither be overlooked nor lightly estimated.

It was he who unfolded to the laity the beauty and infinite variety of tone that might be derived from the pianoforte through the proper use of its resources. He emphasized the art of singing on the instrument and instituted in a free employment of the thumb and ingenious combinations and changes of the fingers now so universally adopted that no one thinks of tracing them to their source. Numerous figures of entirely novel form were invented by him and were widely imitated and elaborated. His technical specialty, a feature which contributed so largely to the fame of his fantasias, was his mode of sustaining a central melody, with the aid of the thumbs and damper pedal, and surrounding it with a halo of iridescent runs and arpeggios supplemented by full rich chords.

Sigismund Thalberg was born in Geneva, January 7, 1812. His father, Prince Dietrichstein, while failing to endow the boy with an ancestral name and title, reared him in the lap of luxury, and from 1822, in Vienna, surrounded him with every opportunity for broad culture and place afforded. A career in the diplomatic service had been planned for young Sigismund, but at fourteen he made his choice for music, with the piano as his medium of expression, thenceforth devoting his best energies to the art. In 1830, after several years of successful local appearances, he began his dazzling series of European and foreign tours, everywhere the conqueror by virtue of his combined artistry and personal charm. When he was launched on his career as a virtuoso, his father equipped him with a capital of \$100,000, and he never had occasion to undergo the struggles with poverty which have oppressed so many artists.

A KEYBOARD DUEL WITH LISZT.

The most thrilling episode of his existence, his keyboard duel with Franz Liszt, began in Paris in 1835. The musical world of the French metropolis was for some time in complete split by the controversy in regard to the respective merits of the two virtuosos, it had been in the previous century the Gluckists and the Puccinists. Thalberg and Liszt, both being gentlemen, were little inclined to share the animosity of their partisans. Once, at the outset, Liszt, stooping below his usual standards, printed a scathing attack on his rival, but promptly apologized for it, admitting that Liszt was at least another than himself the idol of the Parisians had prompted the attack. Thalberg unhesitatingly pronounced Liszt one of the greatest pianists in Europe, and Liszt said of him that he was the only artist who could play the violin on the piano. Many benefits arose from the Paris two-way warfare. It stimulated Liszt to put forth his best energies and accomplish more than he might otherwise have done, and it has been learned during past years is now! The slate is clean and is ready to be written upon. The writing June comes again, however, upon it is the terrible and weakening word "FAILURE," or the stimulating and ever-gladdening word: "SUCCESS!"

tured with wildly floating hair and exaggerated attitudes and environments, while Thalberg was represented as seated with rigid dignity before a box of keys.

THALBERG IN AMERICA.

During the season of 1856-7 Thalberg came to the United States, and it was in Philadelphia that I, an ambitious but as yet poorly informed young piano student,



SIGISMUND THALBERG.

received from him my first glimpse of the tone and possibilities of the pianoforte. He was touring the country with the famous violinist Vieuxtemps, and I can vividly recall the impression both artists made upon me. They were the most distinguished artists I had then ever seen or heard, and I watched them and listened to them with a feeling akin to awe. Both seemed to me like faraway story-book men, both appeared statuesque and cold, and yet both kindled within me emotions music had never before aroused.

I can close my eyes and see him now as he moved forward on the platform, a refined, distinguished-looking gentleman, every inch the aristocrat. Approaching the piano with unfeigned tranquility, without the least sign of fuss and feathers, he greeted the audience with the unaffected dignity and air of inherited property that enveloped him, and taking his seat quietly before the keyboard began to play.

HOW THALBERG PLAYED.

I had been accustomed to the performers who violently labored their ineffective, long-suffering, and who indulged in wild, fantastic gyrations in the air, with hands and arms, and who elevated their shoulders, distorted their entire bodies with exaggerated antics and their countenances with ridiculous gestures.

How different it was with Thalberg! He was perfectly composed, convincing the observer from the outset that he was master of the keyboard and of himself. Not a gesture, not a change of countenance, not a stolen glance toward the audience betrayed the slightest agitation, or indicated that his thoughts were occupied with aught else than his work. Applause was received by him with a respectful inclination of the head, and not the slightest deviation from his courtly bearing. That he was not as frigid as his demeanor betokened was betrayed by the soft flush that at times gradually suffused face, ears and neck.

MAKING THE PIANO SING.

In the most minute details his style was polished, finished and so clean and accurate it would have astonished one to hear a wrong note. His runs and arpeggios were crystal clear, now delicate as fairy networks, now rolling like magnificent billows; his trill was perfect; his octaves and chords faultless, and his cantabile something that could never be forgotten. He made a melody sing on the piano, as I had then never thought it could be sung by other than the human voice. I remember watching fascinated by the flash of his feet on the pedals, not realizing at the time how much he helped himself through them to his effects.

Touch, tone and technique may have been his adored trinity, but he certainly used them in a manner to cause beneficent results. He never pounded; what he sought and produced was pure tone, full, round, velvety and gently graded from exquisite softness to large volume. His was the most beautiful tone I had then heard, although later I knew something bigger, nobler, more impassioned in the tone of Rubinstein, who, of course, played on an instrument twenty years further advanced than that Thalberg used.

"THE ART OF SINGING ON THE PIANOFORTE." A noteworthy contribution to the science of touch and tone is *The Art of Singing on the Pianoforte* by Thalberg, printed as an introduction to a series of paraphrases meant to illustrate his teachings. These may be given in brief, as follows:

"Sentimental feelings play the incentive faculty, the need of expressing what one feels will develop resources that might have eluded the mere technician." "The Art of Song is ever the same, no matter to what instrument it may be applied. Neither concessions, nor sacrifices should be made to the mechanism of the particular instrument used, it is rather the business of the interpreter to adapt this to the demands of art."

"One of the first essentials in obtaining beautiful sonority and variety of tone is a complete freedom from rigidity. It is therefore an indispensable requisite to have the forearm, wrist and fingers as supple and well under control as a skillful singer must have the vocal apparatus."

"Broad, lofty, dramatic songs must be sung with full voice; much, therefore, is to be demanded from the instrument from which the greatest volume of tone must be drawn, though never by roughly striking the keys, rather by pressing them with firmness, decisiveness and warmth. For simple, tender and graceful melodies the keys should be felt rather than struck."

MAKING THE MELODY STAND OUT.

"The melody should stand out clear and distinct above the accompaniment, as a human voice above the orchestra. Notes may be sustained by substituting one finger

for another, or by skillful use of the damper pedal, each in the proper place. The pedals should be employed with infinite discretion, and careful attention must be paid to marks of expression.

"In general, pianists play too fast, and think they have accomplished a great deal when they have gained finger agility. Playing too fast is a capital offense. The execution of a simple three- or four-voiced fugue in a correct manner, requires a more leisurely and rapid piano composition. It is far more difficult than one can well imagine to avoid hurrying.

"The young player is urgently commended to exercise great sobriety in the movements of the body, and great tranquillity in hand and arm motion; never to begin the piano attack at too great a distance from the keys; to listen carefully to one's own playing; to be strict with one's self and learn to criticize one's self. The average player works too much with the fingers and too little with the mind.

"To those occupying themselves seriously with the pianoforte, we can give no better advice than to learn, study and thoroughly test the beautiful art of singing. We will add that we ourselves studied singing during five years under the direction of one of the most celebrated teachers of the Italian School.

About a year after his American tour, Thalberg, who from the early thirties had made his home in Paris, settled on an estate he purchased in Posillipo, near Naples, where, as a landowner, he cultivated extensive vineyards. Several times he was induced to go abroad for concerts, and professionally to revisit Paris, London and Brazil. In 1864, just thirty years ago, when only in his fifty-third year, he made his last public appearance and retired permanently to Posillipo, where he lived the remainder of his life as a cultivator of the soil. He died April 27, 1871.

A STRANGE WEIM.

The strangest feature of his retirement was the fact that he would not permit a woman to enter his home. There seems to be no explanation for this attitude, what he had loved so well and by means of which he had accomplished so much, unless he had awakened to the faculty of tone, for tone's sake alone, and was overwhelmed by the thought of glorious interludes and other creations he was not fashioned to accomplish. I cannot believe with some that he was merely actuated by jealousy of Liszt regarding his soul to the end.

THE LADDER OF THE SOUL.

BY RITA BREZEL.

If music and art are to be regarded in relation to the dawning spiritual unfoldment as science and philosophy were to the ushering in of the great intellectual awakening—a torch, a guide, an electrifier to all the sleeping possibilities of the race—then they should not be considered as an aim and an end in themselves. That attitude is stultifying. Music should be encouraged as a means of expression, an intensifier of the emotions, and as a vital factor in racial uplift, because it enhances and vivifies the most potent elements in civilization—moral and spiritual responsibility. The development of these two forces backs the backbone of the race, for, figuratively speaking, they answer as the props which keep us up on our back legs after centuries of struggle to attain that position.

The age of physical evolution having reached its zenith, we are now in the full swing of an intellectual awakening which, because the lines of the mind's power have not yet been clearly defined, we are apt to confuse with and to allow to overlap, as it were, the spiritual domain, but which, nevertheless, leads the way to the long-covered state of soul consciousness. For it is the *permanence* of the spiritual entity, from which all other things in the world emanate, that we are striving to establish in the mind. The race has been striving to realize this fact from the beginning of time.

Music is the subtle pathfinder, the tentative guide, through whose vitalizing influence we are able to perceive and to realize this desired condition. Music is the radiant quickener of the aspirations of the soul, it focuses the determining powers, and these activities, governing the bent of the inclination, stemming the courage to the crucial test of endurance, resolve themselves at last into emotional satisfaction and intellectual efficiency. What particular bearing this vivifying factor may have upon the lives of those who acknowledge its life-giving scope, none can tell. Through the singing voice or through the medium of an instrument discriminatingly chosen, the powerful way of its dominance will find vent.

PREPARING THE MIND FOR ACTIVE MENTAL WORK.

BY R. MAXTON ELLERY.

EROTIC'S NOTE—Much has been written about the subconscious mind in recent years. Unfortunately a great deal of the thought upon this subject is produced by the same assumption of enthusiastic thinkers who repudiate the slower and more sceptical methods of the man of long laboratory training. At best we are just at the borders of a great mental phenomena, all hoping that some may be permitted to penetrate the subject and explore the unknown realms of the brain. Psychologists of the present, however, all tend to recognize the existence of the subconscious mind, which they hope may be brought to our assistance in everyday life. The writer of this article gives his view of the way in which this may be applied.

One man who has done more than any other of the few of those who are spending their lives and money in striving to word that great law (which must exist) governing the phenomena of our minds, has created an original idea which, though based only on theory, is the most plausible of all the hypotheses that have been advanced as the fundamental on which to build the new of Psychic Phenomena. He suggests that, since everything must have a controlling factor, our mind (the seat of the senses) is governed by another mind (which is, in turn, held in check by the brain (the primary mind). The seat of the second mind is supposed by some to be in the medulla oblongata, and is practically the same as that which we have chosen to call the soul.

This secondary mind must receive all its ideas and knowledge through the brain, but thoughts not physically present are handed out to the primary mind by the secondary one, which (hypothetically) has a perfect memory. These ideas are made manifest by the five organs of the primary mind, and are known to the senses. We are always in abeyance to this "second" of ours, but its control is strongest when we are in a half doze, and weakest when we are awake and alert! It is with the start of a new thought, or a new action, that we are easily obtained by a steady concentration along one train of thought.

Read those last sentences again! Isn't it directly against the idea that you have cherished since childhood, that the man who is not asleep, and who is who is alert, wide-eyed and "on his toes"?

By concentration I don't mean to run your fingers through your hair, knit your brows violently and tighten the muscles all over your body. Precisely the opposite. Go to a dark room, get comfortable, then—just think. EXERCISE ALL POSSIBLE PHYSICAL SENSATIONS!

Did you ever enter the room where a profound musician was studying or a thoughtful literary man was scribbling his manuscript? You can make a surprising amount of noise and fuss before they become aware of your presence. And when they do "come to" it is with the start of a man waking from a sleep. "Mental sleep? Never. Physical sleep? Yes. The brain and body are "dozing." The sub-conscious mind was governing (through one channel of the brain) the hand that was transcribing the thoughts that had been stored there by the now resting brain. It was done. It had garnered the knowledge and packed it in the memory; the sub-conscious mind was now in accomplishing its mission by issuing this knowledge in the form of thoughts and ideas. This mode of thinking is not universally applicable for the literary or the artist, but the method of reasoning brings forth fruits of only one type. It is, however, the underlying principle of learning and production of ideas in any field. Now do you see what this is all about? It applies to your technique, you know, does not lie in your fingers but in your head. Still further, in your sub-conscious mind, the director of all your thoughtful actions. Now, at what time does this "direction" best take place?

One of these minds (logically) must be the superior; one must be above the other. Contrary to the prevailing idea, the brain is really the higher, for it is in (the inferior) direct during our waking hours, while the "soul" is easy to see that thoughts can flow from the mind to the other best when they (the minds) are in mind same plane. This "position of minds" is evidently just before the mind is sleeping. It is in that calm, calm case, that your capabilities for learning or your highest point of efficiency. To reach this state run riot. Heaven's no! Get the car out and then time; dozeing physically and not mentally. It's the details. (See further back, and remember the details.)

Did you ever rack your brain during the day to remember some particularly brilliant epigram or clever thought that you had conceived while lying in bed, late at night or early in the morning? In a "physical doze."

Why does the amateur pianist bungle his performance on the evening of his or her debut? Because he is wide awake, his nerves have awakened every muscle and every cell in the body and the two minds are drawn further apart, so that the "orders" have to travel so much further and be respectively weakened before they reach the "exit." This all sums up into the fact that concentration, which is the key to all success, is not obtained by sitting erect and popping the eyes wide open, but by expelling all possible physical sensation and directing all the energies toward guiding the mind; not forcing the brain. Even the successful chauffeur (who guides the car) is not the one who sits bolt upright and clenches his hands on the rim of the steering wheel, but the man that lounges back in his cushioned seat, and by giving the gear an occasional "tip," keeps the car on its course.

Is this concentration or raising the secondary mind hard to reach? Intensely so. This fact is the true reason for our having so few really great pianists. So few people can reach the goal of Concentration. Few musicians even know of the secret. That knowledge should now give you an advantage.

MORAL: Discard your racking stool or bench. Get an easy chair with cushions and a back. Don't recline so far as to overdo the matter, but make yourself comfy. Get the strong light out of your eyes. Do not be where you can look out of a window. Keep visitors and members of the family out of your study. When you come to a difficult passage don't lean forward, squint and tense your face. Relax. Slacken the speed. That physical motion took the "direct" from your mind, and they had greater difficulty in grasping his orders. Remember you are trying to put something into the mind. Relax. That result by an irregularity of judgment.

Your teacher has probably preached relax to you until you have dreamed the word. Do you see the mistake? Maybe, if you tell them about it, they will see the reason, too.

THE IMPORTANCE OF THE SPEAKING VOICE TO SINGERS.

BY RALPH LERCH STERNER.

Very few singers have any idea how carefully the speaking voice should be preserved. If you have a well-placed singing voice, you do not sing with a throaty tone, and consequently your speaking voice should likewise be placed well forward. However, you may undo much good singing practice by singing incorrectly.

If you would have a well-placed singing voice, do not alone sing from the throat, but *from the head* also. Make your speaking tones as forward as possible at the same time as robust, as possible. Remember that singing in the head and speaking throaty is a great evil. It is not only a bad habit, but it shows that the singing voice is either not adequately trained, or the speaking voice would follow suit and be equally faulty.

The important thing to keep foremost in your mind while studying is to work hard on every little point. Remember, the human voice is so delicate that you can afford to let nothing slip by or be left undone. A series of these "slips" is fatal.

If you will notice the speaking voices of great singers you will usually find that there is an evident possible. Few of our vocalists are as we should speak. It is natural for us to follow the convolutions of the times we live in. We are actually afraid to employ our voices to the fullness of their rich natural qualities for fear that we may be accused of "cackling," or "squeaking," or "whiney," whereas with a little attention they might develop prove a great help. For the singer this would every moment he was speaking. A great artist who does in talking. In fact, one hardly realizes when he is singing, and a role that he is doing anything special. His art is such that his production is absolutely calm speaking as well as perfect singing. There is far more in this than many are willing to admit.

Developing the Greatest Possible Velocity in Scale Playing

By JAMES FRANCIS COOKE

A Systematic Plan Based upon Approved Physiological and Psychological Principles

(The following is an extract from one chapter of the writer's manual of scale playing entitled *Mastering the Scales and Arpeggios*. While it presupposes a thorough knowledge of scale playing as may be developed through the scale exercises and scale forms indicated in previous sections of the same book, it nevertheless provides any advanced student with a complete plan for developing velocity in a manner difficult to obtain by ordinary means.)

In elementary work in scale playing the velocity of two hundred and eight notes a minute may be considered adequate. This is a very comfortable rate indeed even for the player of moderate ability. In fact, the demand for very great velocity in the actual performance of advanced pianoforte pieces is very limited. However, it is impossible to over-estimate the "tonic" effect of the ability to play scales at a very high rate of speed, to say nothing of the acquisition of the skill to meet any speed emergency which may arise in the performance of any piece.

The scales employing five black piano keys conform to the natural shape of the hand. The shortness of the thumb in comparison with the fingers seems to put the hand in position to fit these scales with black keys far better than those in which fewer black keys are used. Possibly the most difficult of all scales to play is the scale of C major as it is the one least adapted to the natural shape of the hand. For this reason the scale of D flat major has been generally employed by experts in technique.

The experienced teacher knows that velocity developed in connection with one scale will often affect all other scales. That is, velocity developed in the scale of D flat will enable the player to execute any of the other scales at a much more rapid rate.

It is possible to develop scale playing until a rate considerably higher than one thousand notes per minute is reached. Of course, this presupposes perfect touch conditions and careful systematic playing.

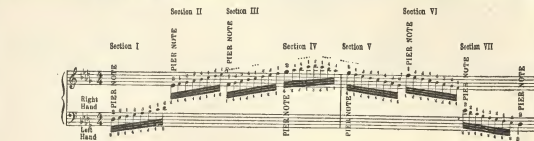
There comes a time, however, when the gradual development by means of advancing the metronome step by step seems to fail in producing results. Then it will be found that progress will depend upon many repetitions of what might be called "spurts" of speed. The method given hereafter is thoroughly scientific and innumerable experiments made by the author with his own pupils have invariably been attended with satisfactory results.

The principle of the following series of exercises is that of developing separate sections until a very high rate of speed is attained and then uniting the sections. The system requires patience and perseverance, but will surely repay the student who persists until the desired speed is accomplished.

Accent only the first and last notes of each section. The intervening notes are played so lightly that the player hardly knows that the hand has passed over them. In fact the performer should think only of the first and last notes of each section. He seems to leap from the first "Pier Note" to the last "Pier Note" as from the mountain deer leaps from crag to crag. The notes in the interim are played in passing almost without conscious thought. Poise the hand and arm in relaxed condition over the first note and with a kind of muscular impulse like a "swash" pass easily to the last note. Play at all times without the least suggestion of strain. Invariably rest the hand for a few seconds before repeating the exercise.

For our purposes we shall employ the four octave scale and divide this scale into sections of eight notes each.

The first note of each section we shall term a Pier Note.



This name has been adopted because we shall now attempt to build up the scale between these Pier Notes as though the scale notes formed a series of bridges between the Pier Notes.

The first step in the development is that of acquainting the hand to the general contour of the scale by playing the Pier Notes in succession until the highest speed of the metronome is reached. Starting at about 100, gradually raise the speed until 208 is attained.

Play first the left hand and then the right hand, always playing each hand separately at first. The right finger must invariably be placed upon the right note. It is better to employ the finger touch in these exercises.

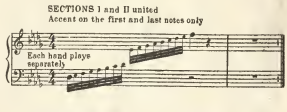


When all sections have been developed singly the student's next step is to play two sections at a time in the following order. The pupil will find advancement in this more difficult than that encountered in playing single sections.

A very important point is that of giving the arm and hand sufficient rest between the repetitions. Under no conditions should the muscles be exerted beyond the point of the slightest fatigue.

Sections I and II united.

Accent on the first and last note only.



In similar manner unite Sections II and III, III and IV, IV and V, V and VI, VI and VII, VII and I.

The next step is to unite three sections and advance each section as indicated in the previous examples. The rate of advancement may be a little slower than with two sections.

Sections I, II and III united.

Accent on the first and last notes only.



In similar manner unite sections II, III, and IV; III, IV and V; IV, V and VI; V, VI and VII; VI, VII and I; VII, I and II.

The next step is to unite four sections after the manner followed in the preceding plan. Start each section with four notes beginning with each consecutive Pier Note in succession. Always use the hand abundant rest and relaxation between each section.

With this drill the pupil can undoubtedly play the entire four octave scale (each hand separately) at the rate of one quarter note equals one hundred and thirty-two beats of the metronome or about 1056 notes a minute.

In order to advance the speed beyond the above rate, the entire process should be repeated, developing each section but starting at the metronomic rate of about



Each hand plays separately. Period of rest during which the hand and arm are completely relaxed.

Proceed in the same manner with each section.

Sec. I D flat to E flat.
Sec. II E flat to F.
Sec. III F to G flat.
Sec. IV G flat to G flat.
Sec. V G flat to F.
Sec. VI F to E flat.
Sec. VII E flat to D flat.

A careful examination of the first music example given reveals that the velocity may be obtained by merely leaping from one Pier Note to the next Pier Note up and down the scale.

THE PROCESS OF PIANO PLAYING

Fundamental piano playing is a demonstration of the Nerve-Motor-Units and fundamental piano playing is a series of motions. In spite of mountainous exercises, piano playing remains mind first, with the fingers at the middle of the journey, instead of striving for independence and speed of fingers, we must first strive for independence and speed of the brain. The faculties are limited by their anatomic construction. Mental faculties are not and their development is unlimited.

By HANS SCHNEIDER

The process of a single piano tone travels over the road of the mind through muscles, piano action, tonal phenomena and back to the mind, and piano playing is but the stringing of many of these individual processes into chains of processes (piano technique) which are again subject to the same laws.

The time consumed by each process is governed by individual ability, but no matter how infinitesimally small a fraction of time it consumes so that its separate stages are absolutely imperceptible, the same road is traveled by genius and blockhead, only the genius travels by express while the other takes the local and stops at every switch.

Yet there are not special piano playing motions, but only natural arm motions, associated in new combinations and therefore all motions made on the keyboard are subject to all the laws of natural functional motions and are subject to. In fact unnatural motions do not exist, because all motions are pre-arranged by the construction of joints and muscles in and by which they are made. An unnatural motion can only be made when abnormal conditions prevail.

Playing piano therefore makes use of natural motions and the more these are made in a natural unrestrained way according to original conditions, the more technique is taught with a thorough understanding of physical laws, the easier it can be made.

BEGINNER'S METHOD.

Duchenne, the great French physiologist, formed the law:

"Le mouvement l'élémentaire n'est pas dans la nature." (Translated, "There is no isolated motion in nature.")

From this law we can deduce that compound motions, motions performed by many muscular groups in co-operation are easiest, single motions to be performed by individual muscles hardest or almost impossible because unnatural. The recognizing of this law is the secret of all success in piano playing and teaching; but it can only be recognized in all its importance, when studied scientifically, and it will never be understood by merely playing scales and finger exercises.

It is the chief principle of modern piano teaching, the basis of the rolling and rotating motions, and it is freely used by all progressive teachers in the teaching of advanced or even intermediate pupils, but unfortunately the reform is not carried into the lessons of the beginner and made the basis of the very first step in motion on the keyboard. The application of it here will save the elasticity of the child's muscles and their freedom and gracefulness.

It will allow him to utilize instinctively the habitual reflex motions of his infancy and from them proceed to the more detailed motions later. Thus will be avoided the stiffening up through undue contraction forced by unnatural motions and thus fundamental piano teaching will really be a foundation upon which the wonderful glorious structure of real music and beautiful playing can be erected successfully.

We marvel over the unnatural motion of the con-artist and think them quite wonderful, yet we expect a nine year old child to perform similar stunts, in the first lesson on the piano. We do not marvel here, nay, we get impatient and wonder why they do not act more properly. In forcing a beginning child to raise a single finger, we impose upon him the most difficult task imaginable. Difficult because it sins against the wonderful coordination of muscular action, difficult because it sins against the most powerful ally of all learning, that of coordinate action of different nerve centers, difficult because it requires an independence of mind action not at the disposal of the average child at that stage of development.

But all these matters are not part of Chopin's Nocturnes and Beethoven's Sonatas or Liszt's Rhapsodies, not matters of phantasy and emotion, but matters of science. They are applied individually and subconsciously by the pianist for his own use but must be studied and understood by the teacher to be explained to others.

NATURAL REFLEX MOTIONS.

When we wish to know what are the easiest motion for a child to make on the keyboard, we only have to observe a beginner, who attempts to master the keyboard without a teacher. He follows his memory instinct and uses compound motions and sorry to say he generally succeeds better than the child who has unnatural motions forced upon him by tradition and the unwillingness to admit new principles, even if they are really the oldest known.

SOME BROAD CONCLUSIONS.

In summing up all these matters I wish we can answer our first questions in the affirmative.

The study of psychology does improve the teacher's work; it does lessen the pupil's effort; it does lift the teacher and his work into a higher sphere by reducing the amount of parus work and substituting for it assurance and direction, and therefore the study of psychology and physiology, I should say is absolutely necessary.

Experience alone is insufficient, theory alone is helpless, but practical experience plus scientific knowledge, that is the combination of instruction from which alone the student will get the proper results.

SOME PUPILS WE MEET.

BY ERNST VON MUSSLMAN.

MEETING the many varied and exciting demands of a class of pupils, and applying the necessary means for correcting their defects, may be compared to making chemical tests; the instructor, using as reagents his powers of discernment and discrimination, and applies the various ways and means known to modern pedagogy for securing the desired results. But even though it all be reduced to the minute accuracy of a pathological test, despite all the skill that one may display in probing into the causes for a pupil's lack of response to your methods, the student's progress may still remain an unsolved problem even though you may have exhausted all of your resources and are entirely at a loss for further plans of procedure.

Musical instruction is not the blind groping in the dark that the average person may believe; there must pass a basis to the basis to the basis. There must be a definite end in view with each pupil, and if given a fair chance to use every iota of your skill, you will succeed in bringing that end about if you have the proper material to work upon. You may wonder at the impossibility of some pupils, and you may even honestly make that fact known, only to have the matter complicated by the refusal of a too fond parent to coincide with your view of the case. As you enter into almost daily association with your class, and your class' relatives, and those relatives' friends, you will taste of human nature in all its diverse phases so that you may easily be carried into the teaching of your pupils the demands of such varied ideas as to just what constitutes successful pedagogy.

THE IMPOSSIBLE PUPIL.

It is folly to believe that thorough musicianship can be implanted in sterile soil. You, as an instructor, probably realize this fact, but a hopeful parent is very apt to overlook it. If certain parents are desirous of furnishing their children with a musical education for the sake of whatever of accomplishment it may provide, it is certainly your duty to cultivate such patronage; if, however, you are asked specifically to develop such a child, you must somehow more pretentious regardless of the amount of adaptability shown, then indeed is your problem complicated.

Looking at one's classes from a purely business point of view, it is necessary to have a clientele such as will not get impatient and wonder why they do not act more properly. In forcing a beginning child to raise a single finger, we impose upon him the most difficult task imaginable. Difficult because it sins against the wonderful coordination of muscular action, difficult because it sins against the most powerful ally of all learning, that of coordinate action of different nerve centers, difficult because it requires an independence of mind action not at the disposal of the average child at that stage of development.

But all these matters are not part of Chopin's Nocturnes and Beethoven's Sonatas or Liszt's Rhapsodies, not matters of phantasy and emotion, but matters of science. They are applied individually and subconsciously by the pianist for his own use but must be studied and understood by the teacher to be explained to others.

THE AMBITIONLESS PUPIL.

How often do we see them—bright, intelligent pupils, yet entirely devoid of that anxious spirit so necessary to stir them to actual accomplishment. They remain one of the crisp, brown leaves that lie scattered about the forest in autumn, waiting only for the first stirring of the same manner is it dependent upon you to arouse

the dormant faculties of inert pupils. Instead of smothering them beneath the folds of dry, pedantic routine, wait them some soft, stirring draught such as will serve to awaken their interest in life. It may require only a seat at the opera or a friendly competition in class, yet the opportunity will in some manner present itself for you to stimulate them, and the renewed vitality that such an interest will place in your classes should be sufficient to warrant your efforts in that direction. Incidentally, it may be some incentive for you to remember that interested pupils are the advance-agents of future acquisitions to your classes.

THE SELF-SATISFIED PUPIL.

Obnoxious egotism, vanity, over-estimated ability— one or more of such symptoms mark the presence of one who is filled with gratification over his own fitness. Quite often such pupils believe themselves to have reached the zenith of all possible advancement when in reality their actual ability can only attain the commonplace under forced draught. They may believe themselves to be past-masters at their tender years, but little do they realize that minds very much wiser than theirs have gone on and on in their quest for knowledge and finally, in the wintery years of their lives have discovered that a lifetime is none too long. Such pupils may not hesitate in valuing their opinion over yours, even though you may have spent years in gaining your experience. They may patronizingly accept your tutelage, but it is often such a monopoly of clashing opinions that not infrequently is the general class advancement retarded. Such is the deportment of a pupil who is so pleased with his own knowledge that he will accept none from superior wisdom; such are those who would have us believe their knowledge supreme, their fitness complete. Pupils, like these, cannot fail to be a menace to anyone's classes. They not only retard the progress of others, but they allow your opinions to be attacked and questioned, you may lose much of your class' respect and confidence.

THE DISSATISFIED PUPIL.

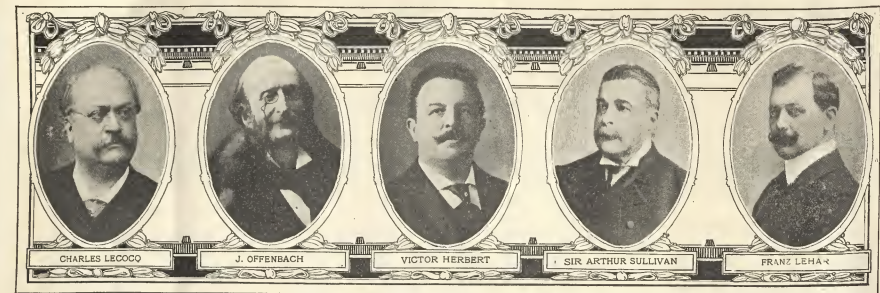
If the dissatisfaction, as exhibited by a pupil who has found a grievance against each and every instructor, were confined solely to himself, perhaps little harm would result. But always must the pessimist spread his spirit of discontent. Gradually the infection extends until it involves some of your other pupils. To you it seems like a veritable contagion of the air. In innocence, you may even wonder what has gone amiss. Ultimately, you realize the far-reaching power of a student's dissatisfaction when his parents make you the centralized figure of a sort of court-martial in which your ability as an instructor is questioned.

And what must you do? Nothing!—unless it is to assert yourself and your position in no less emphatic manner! Make your defense plain and decisive. If it is necessary for you to substantiate your assertions, and if possible, call in another instructor for consultation; we cannot see why such a consultation is not just as possible between instructors as between diagnosticians. Assume yourself of one fact, however, that such conditions, if allowed to run on, will continue to spread until harm can result for you. Therefore, the duty to assert yourself if when the matter has reached just such a climax.

THE SERIOUS PUPIL.

And now we come upon that ever reliable source of genuine pleasure and delight to any instructor—the serious student. You feel immeasurably drawn toward such a pupil. You feel an irresistible desire to extend occasional extra help to the one seeking knowledge so eagerly. And as the days come and go, there are the usual trials and tribulations that beset any teacher, but always as a sort of compensating balm to your tired and jaded brain, will the serious pupil appeal to you and make you feel that after all pedantic study is worth one's while. In this respect, a serious student is a most valuable asset to any teacher.

When you have such pupils come to you, pupils giving every evidence of that quiet businessness which betokens intense desire to learn, you cannot but feel that you do not throw a bit of extra help their way as an occasional reward. Consequently for every reason that is of personal importance to you, there should be every bit of encouragement and help extended to such a pupil as is taking a serious view of his musical studies. It is thought that help may entail an occasional inconvenience upon you. The results may be such that, in the many years hence, when you are old and withered, and gray you may be able to point out to your grand-children that So-and-So was once a pupil of yours.



The Most Famous Light Operas, and Who Wrote Them

By CAROL SHERMAN

It would be a very difficult matter indeed to pick out the names of the best light operas of the last century, but it would not be so hard to locate the most successful pieces. But success in music does not by any means imply great artistic merit. The ballade opera known as *The Beggar's Opera* by Gay was prodigiously successful in its day, but was not nearly so meritorious as many other contemporary works.

Love, laughter, pretty girls, audacious heroes, picturesque scenery, lively dances, brilliant costumes, good natured humor mixed with biting wit, and most of all happy and sparkling music—these are the reasons for the popularity of comic opera—often less permanent than that of its more serious sister Grand Opera, but usually far more intense while it lasts.

Those men and women in middle age who read *THE ETUDE* would probably make out a list something like the following if they were asked to pick out the best works of their day:

Fra Diavolo, AUBER.
The Queen Diamonds, AUBER.
Olivette, AUBER.
Mascot, AUBER.
Dorothy, CELLIER.
Robin Hood, DE KOVEN.
The Taming Master, DE KOVEN.
The Belle of New York, KERKER.
The Spring Maid, REINHARDT.
Ermine, JAKOWSKI.
Giroflé-Girofla, LECOCQ.
The Prince of Hilar, LUDERS.
The Beggar Student, MULLOCKER.
Poor Jonathan, OFFENBACH.
La Belle Helene, OFFENBACH.
The Hines of Normandy, PLAQUETTE.
Neveu Gervé.
Billie Taylor, SAUMON.
El Capitán, SAGUN.
The Queen's Lace Handkerchief, STRAUSS.
Die Fledermaus, STRAUSS.
Mademoiselle Modeste, HERBERT.
The Gipsies, JONES.
The Pirates of Penzance, SULLIVAN.
Patience, SULLIVAN.
Idolville, SULLIVAN.
The Mikado, SULLIVAN.
H. M. S. Pinafore, SULLIVAN.
The Gondoliers, SULLIVAN.
Fatinista, SUVEK.
The Merry Widow, LEHAR.
The Chocolate Soldier, STRAUSS.
Is of personal modesty, HERBERT.
The Singing Girl, HERBERT.
The Serenade, HERBERT.

However varied the musical merit of these pieces may be their value expressed in dollars runs far up into the millions. Many of them are veritable masterpieces as for instance *Giroflé-Girofla*, *Die Fledermaus*, *The Chocolate Soldier*, *Mikado*, etc.

Singularly enough the greatest number of operas in this list by one composer brings credit to the name of Arthur Sullivan. Gilbert's part in writing the Sullivan operas was so significant that few would be willing to credit the composer with more than his share. Of all the operas mentioned the Gilbert and Sullivan operas are those most frequently reviled in English speaking countries, while the operas of Lortzing are probably more popular in Germany and those of Auber, Audran and Lecocq more popular in France. Of all the light opera librettists written, none have been of as permanent literary character as those of Gilbert. All of them have been published many times in book form and indeed some appear in editions de luxe, eloquent testimony to their popularity as well as to their literary value. Some of the works such as *Idolville* and *Pinafore* were too deliberately political in their scope to be subjects for translation, consequently *Pinafore* failed dismally in Germany at the very time when it ran 700 consecutive nights in London. Since then the opera has had thousands of performances and seems to please Anglo-Saxon audiences as much now as ever. It has recently been produced at the New York Hippodrome where the setting was a full size ship in real water. A large orchestra, an enormous chorus and special theatrical effects made this production a roaring hit.

ABILITY DEMANDED.

As already intimated, many of the composers of light opera have been masters of no mean pretensions. Auber was singularly gifted when he first fell into the hands of Cherubini, who gladly oversaw his education. He was not without his peculiarities, one of which was to avoid attending performances of his own works. When asked why he followed this peculiar practice he replied, "If I attended one of my own works I should never want to write another note of music." The more or less astonishing fecundity of Offenbach is one of the unusual things in light opera. Offenbach wrote nearly one hundred operas and people have been predicting for years that all of his works was slated for oblivion. However, every now and then an Offenbach tune arises which results in an Offenbach revival as was the case with *The Tales of Hoffman*. Oscar Hammerstein of the occasional performances of this work in Europe, but when he presented it at the Manhattan Opera House he could scarcely have had an idea that a melody thirty years old would sweep the country like the latest popular song. If a publisher had had a copyright upon *The Barcarolle* there would have been a small fortune in it. Only once in a decade does a piece become so popular as the tune of Offenbach that it has been buried for thirty years.

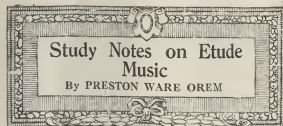
In *The Chocolate Soldier* we have a very exceptional work by Oscar Strauss. Indeed Strauss is an exceedingly well trained man. Among his teachers was none less than Max Bruch. His selection of the delightful *French and the Man* for the subject of his pretty operetta was most fortunate. About Bernard Shaw

had really written the basis of a comic opera libretto and hardly suspected it. As *The Chocolate Soldier* it won fame that it never won on the so-called legitimate stage as a comedy without music.

Many people seem to think that the man who does the light opera may be some upstart, quite without training, some musical moneys. This is by no means the case; many of the men have had very fine training indeed. Auber was a pupil of Cherubini and was himself director of the Paris Conservatoire. Audran, the composer of 36 operas, many of which were very successful, was a pupil of the famous Niedermeyer School for Church music in Paris and was for a long time a church musician. Cellier was brought up as a choirboy and was a successful organist before he became a theatre director. De Koven, who raised the status of American efforts at light opera more than has ever been given the credit for, is a graduate of Oxford University and spent years of study with some of the best men of Stuttgart and Paris. Lecocq was a student of the Paris Conservatoire. Karl Millöcker was a student at the Vienna Conservatorium. Offenbach also studied at the Paris Conservatory and was an excellent 'cellist. The members of the Strauss family were all finely trained in music and enjoyed the comradeship of the great composers of their day. Sir Arthur Sullivan was musical from his early childhood. He was a pupil of the Royal Academy and at Leipzig Conservatory. In addition to the works cited there are a number that are regarded by some as light opera but which are looked upon by others as works in a somewhat more ambitious class. This would include Balfe's *Bohemian Girl*, Benedetti's *Lily of Killarney*, Boieldieu's *La Dame Blanche*, Delibes' *Lolita*, Donizetti's *Daughter of the Regiment*, Elton's *Martha*, Gounod's *Mireille*, Humperdinck's *Hansel and Gretel*, Lortzing's *Cosy and Corcoran*, Massé's *Paul and Virginia*, Nestlé's *Tramper of St. Petersburg*, the *Merry Wives of Windsor*, Thomas's *Mignon*, Wallace's *Marianna*, Richard Strauss's *Rosenkavalier* or Wolf-Ferrari's *Secret of Suzanne*. The dividing line is very difficult to make, but the Light Opera has been fascinating to so many composers that even Wagner made an attempt which resulted in his classic *Die Meistersinger*.

A FAMOUS COMIC OPERA THEME.

Of all comic opera themes that of the irrepressible Figaro has fared best. In the *Morceau de Figaro* (Mozart) and in the *Barber of Seville* we have what are probably the best of all comic operas, although they are never given in popular style after the manner of the ordinary comic operas but rather as Grand Opera houses in burlesque, opera, states and immense auditoriums. This is unfortunate as they are intimate little pieces best heard in the small theatre. Even a great artist like Ruffo can hardly be at his best in a piece of this type in a building large enough for an army.



SLOW MOVEMENT FROM "PASTORAL SONATA"—L. VAN BEETHOVEN.

This is one of the most beautiful slow movements to be found in all the Beethoven Sonatas, although, unlike some of the others, it is seldom played as a separate number. It is not necessary to play the whole sonata in order to enjoy this fine movement. One of the very great advantages in the study of a classic movement of this type lies in the fact that the more one plays it the more new beauties develop. This particular movement seems to pursue both of the nature of an *Elegy* and of a *Reverie*, with much emotional content. Grade VI.

REVERIE D'AMOUR—KIRKLAND RALPH.

A charming drawing room piece in the style made popular by Gottschalk, Wolfenstein and others. Contrary to the opinion of many of the critics, this style seems to have no means died out. On the other hand, it has by no means held upon the popular favor. Mr. Ralph's *Reverie d'Amour* has expressive and well-defined themes. It must be played in a singing style, keeping the embellishments throughout very light and delicate. Grade VI.

LOVE'S FERVOR—LEO OEHMLER.

Mr. Oehmler's most recent composition, *Love's Fervor*, is an excellent example of the modern drawing room piece. It has melodious and well-contrasted themes, and it is interesting from the technical standpoint. Pieces of this type must be played with the utmost finish and attention to detail in order to gain the best effect. Grade IV.

DANSE ROMANTIQUE—B. KLASMER.

Danse Romantique is another charming drawing room piece, based upon the familiar dance rhythm, that of the *mazurka*. It reminds us somewhat of Scharwenka's well-known *Polish Dance*, although in the working out it is quite different. Drawing room pieces based upon the idealized dance forms depend usually for their best effect upon showiness of execution. This piece will make a good recital number. Grade IV.

HUBBARD WILLIAM HARRIS.



Mr. HARRIS was born in Chicago, January 19, 1869, and graduated at Oberlin Conservatory of Music. On returning to Chicago he took up organ playing, but later gave it up for piano and other teaching. He first taught Harmony at Chicago Conservatory in 1892, leaving there, 1893, for the American Conservatory, where he remained as teacher of counterpoint and composition until 1909. Mr. Harris has devoted a large amount of time to literary endeavor, having been musical critic to the *Chicago Tribune* for some years. From 1898 to 1908 he wrote the analytical program notes for the Thomas Orchestra. He is at present head of the Theory and Composition Department at the Cosmopolitan School of Music, Chicago. His compositions are many and very varied in character.

Mr. Harris's suite entitled *Musical Impressions* received the first prize in Class IV of the recent contest. In our music pages this month will be found two numbers from this suite, entitled *The Juggler* and *Autumn Leaf*. These are both very fascinating and characteristic pieces for students of intermediate grade. *The Juggler* in particular is a capital example of tone painting.

RUSTIC MERRYMAKING—H. WILDERMERE.

Rustic Merry-making is a charming little dance number in which the themes are piled one upon the other in much profusion. It suggests the ever changing colors and picturesque scenes of a county fair or other large rural gathering. Grade II.

PETITE HUNGARIAN POLKA—E. KRONKE.

A very dainty and characteristic dance number. The composer, Emil Kronke, is a well-known contemporary German recital pianist and teacher. This is a good teaching or recital piece. Grade II½.

BUMBLE BEE AND BUTTERFLY—

ALFRED WOOLER.

Mr. Alfred Wooley is known chiefly through his many successful songs, but occasionally he writes piano compositions, and he usually has something good to say. *The Bumble Bee and Butterfly* is an excellent teaching piece, affording good practice in finger work and at the same time tending to develop musicianship. This piece should be played in a lively characteristic style. Grade III.

OUR YOUNG DEFENDERS—E. F. CHRISTIANI.

Our Young Defenders is a stirring little march movement not at all difficult to play, but nevertheless brilliant and full of color. It should be played in the true military style, with strong accentuation and large tone. Grade II½.

"STRAUSS"—G. L. SPAULDING.

This number is taken from Mr. Spaulding's series of *Souvenirs*. This series has proven very popular. It is very fitting that "Strauss" should appear in our music pages this month. This number introduces the principal theme of the famous *Blue Danube Waltzes*. Grade II.

STRAUSSIANA (FOUR HANDS)—J. STRAUSS.

The Strauss waltzes, while they are extremely effective for orchestras, unfortunately do not make acceptable piano solos in the arrangements one usually finds. This does not apply, of course, to the many beautiful transcriptions made by the great pianists. In the four-hand arrangements, however, it is possible to suggest the orchestral coloring at the same time keeping the technical demands within moderate bounds. The duet number this month is made up of themes from some of the most celebrated waltzes by Johann Strauss, and we feel it will be very much enjoyed. Grade III½.

MARIE CROSBY.



Goetschius, of the New York Institute of Musical Art. In teaching Miss Crosby's most important compositions have been with Winthrop College, the College of South Carolina, and as Director in Howard Payne College, Brownwood, Texas. As a composer she is exceptionally gifted, and has published many delightful study pieces which show much individuality and pleasant fancy. In addition to her work as teacher and composer, Miss Crosby also plays the pipe organ, which she studied with Henry S. Dunlop at the New England Conservatory, Boston. Miss Crosby's *Indian Love Song* received the third prize in Class II of the recent contest. This is a very attractive parlor piece, which will afford excellent practice in the cultivation of the singing style of delivery, and in the development of the sense of color and ornamental work. Grade V. Not only is it of distinct pedagogical value, but it also possesses much imaginative quality and melodic interest.

THE VIOLIN NUMBERS.

L. Ringuet's *La Petite* is a dainty little *mazurka* movement in which, in the principal theme, two melodies are carried along together: one in the violin part, and the other in the piano part. The effect is very taking.

H. Beaumont's *Berceuse* is very easy to play, but is nevertheless a very good example of the *Cradle Song* type of piece. We would suggest that in this number the violin be "muted" throughout.

ORGAN.

LAST HOPE (PIPE ORGAN)—GOTTSCALK-GAUL.

Mr. Harvey B. Gaul, a well-known American organist, has made a very effective transcription of Gottschalk's *Last Hope* especially for this number of *The Etude*. This composition makes an extremely good organ number, available either for recital purpose or as a church voluntary.

VOCAL NUMBERS.

Mr. A. W. Brander's *Just Beyond* is a tender and expressive sacred song for medium voice, which should prove useful either for church or home.

Mr. H. W. Pettie's *Blue Bell* is a lively, entertaining song which is very easy to sing, with a taking refrain.

MASSAGING THE HANDS.

A great deal of gymnastic work ordinarily done at the keyboard may be done away from the piano. Edward MacDowell always used an exercise similar to Dr. Mason's arm relaxation exercise before he went on the platform for a recital. He let his arms hang limp at the side and swung the arm straight from the shoulder so that the hand moved back and forward like a tassel.

Another good exercise is simply that of pulling the fingers. The best way to test this is to try it. Grasp a finger of one hand firmly with the other hand and pull it gently but sufficiently to exercise it. Repeat twenty times with each hand. Next place the thumb and the third finger of the right hand between the second and third fingers of the left hand and by spreading the fingers of the right hand apart stretch the fingers of the left hand. Make up similar exercises until all the fingers of the right and the left hand have been stretched.

Massage by rubbing the hand thoroughly every day, always rubbing toward the heart is beneficial.

ALBERT W. KETELBEY.



Mr. Ketelbey was born in Birmingham, England, but soon made his way to London. He is one of the most active and successful of the younger British composers. His musical education was completed at Trinity College, London, where he was a gold and silver medalist for harmony, counterpoint and composition. His instructor in composition was that able coach of modern English composers, Mr. Frederick Corder.

Mr. Ketelbey's *Prelude Dramatique* received the first prize in Class I of the recent contest. This is a fine concert piece cast in large mould. In form and general structure it reminds us somewhat of the famous *Prelude* by Rachmaninoff, but the subject matter and the treatment are totally different. It will afford the best possible practice in heavy chord. Grade VII.

BUMBLE-BEE AND BUTTERFLY

ALFRED WOOLER

Allegro M.M. $\text{♩} = 176$

Prize Composition Etude Contest

PRELUDE DRAMATIQUE

ALBERT W. KETÉLBÉY

Largo M.M. = 100

mf *p* *p* *mf* *melodia ben marcato* *espressivo* *Ped. simile*

cresc. *piu cresc.* *ff* *accel.* *Ped. con gva*

Grandioso *sost. fff* *l.h.* *l.h.* *l.h.* *Ped. simile*

ff *rubato* *accel.* *Ped. con gva*

Piu mosso M.M. = 120 *ff* *rubato* *l.h.* *accel.* *sostenuto* *f* *f* *f*

cresc. *ff* *con bravura* *con Ped.*

This page of a musical score for piano is characterized by dense, multi-voiced textures. The notation is spread across four systems, each with a grand staff (treble and bass clefs). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and complex chordal structures. Performance instructions are written in Italian, such as *brillante e furioso*, *accel.*, *f*, *Sostenuto*, *pp misterioso*, *melodia ben marcata*, *espressivo*, *cresc.*, *piu cresc.*, *accol.*, *fff*, *accol.*, *Grandioso*, *sost.*, *fff tutta forza*, *sim.*, *con sgu.*, *con sguas.*, *accol.*, *rubato*, *accol.*, *Piu mosso*, *cresc.*, *f*, *p*, and *f*. The score also includes dynamic markings like *pp*, *f*, and *fff*, as well as tempo and mood indications like *Sostenuto* and *Grandioso*. The overall style is highly detailed and expressive, typical of late 19th or early 20th-century piano literature.

THE ETUDE

LOVE'S FERVOR

A ROMANTIC MELODY

LEO OEHLER

Andante sostenuto M. M. ♩ = 96

mf con espressione
il basso marcato
Ped. simile
rall.
con passione
il basso
marcato
last time to Coda
Tranquillo grazioso
a tempo
poco a poco rall.
CODA
tranquillo con espressione
a tempo
Ped. simile
grandioso con passione
rall.
D. C.

THE ETUDE

THE JUGGLER

HUBBARD WILLIAM HARRIS

From Prize Composition
Etude Contest

Capriccioso M. M. ♩ = 192

p
Poco allegretto
dim.
marcato
f poco meno mosso
poco rit.
quasi tempo
p capriccioso
D. S.

From Prize Composition
Etude ContestPoco animato M. M. $\text{♩} = 144$

ALBUM LEAF

HUBBARD WILLIAM HARRIS

no senza pedale

piu grazioso

con pedale

cresc.

p e dim.

senza pedale

Tempo I

D. S.

Fine

Copyright 1914 by Theo. Presser Co.

JESSICA MOORE

Tempo di Valse M. M. $\text{♩} = 66$ STRAUSS
(B-1825, D-1899)
Souvenir No. 30

British Copyright Secured

GEO. L. SPAULDING

mf

Beau-ti-ful night, Stars shin-ing bright,

Ev-ry one's seek-ing pleas-ure, Fac-es a-glow For they all know, How well they'll trip to each meas-ure;

Mu-sic now starts, Fast beat-ing hearts, Soon o'er the floor are danc-ing, Light trip-ping feet, Glid-ing so fleet to

D. C.

Copyright 1914 by Theo. Presser Co.

British Copyright Secured

"BEAUTIFUL BLUE DANUBE WALTZ"

mu-sic that is most en-tranc-ing.

p

p

p

Prize Composition
Etude ContestLarghetto M. M. $\text{♩} = 100$

INDIAN LOVE SONG

MARIE CROSBY

mf espressivo

p

a tempo

p espressivo

appassionata

p

Cantabile

Fine

pp

p rubato

cresc.

stretto

rit.

p rubato

p

D. C.

Copyright 1914 by Theo. Presser Co.

British Copyright Secured

STRAUSSIANA

Favorite Waltz Themes

JOHANN STRAUSS

INTRO.
Lento

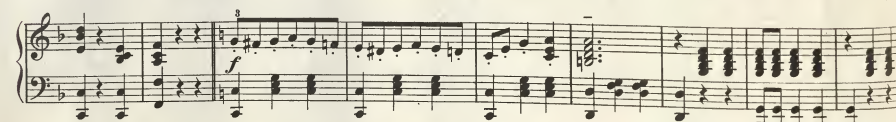
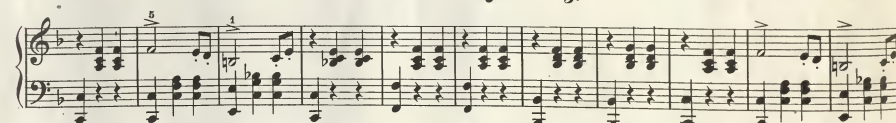
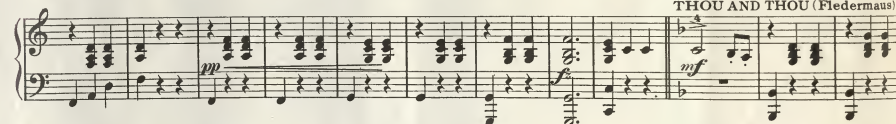
SECONDO



"SOUNDS FROM THE VIENNA WOODS"

"ARTISTS' LIFE"
Tempo di Valse

THOU AND THOU (Fledermaus)



STRAUSSIANA

Favorite Waltz Themes

JOHANN STRAUSS

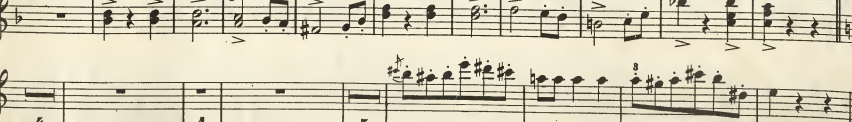
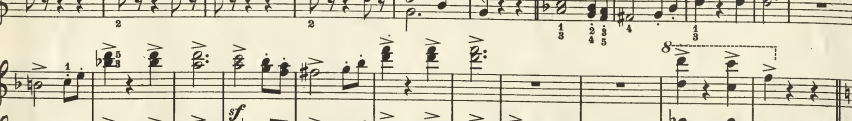
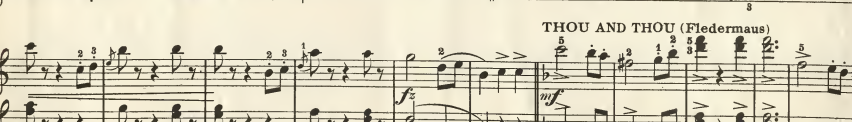
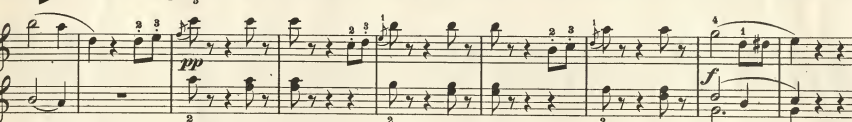
INTRO.

Lento

PRIMO



"SOUNDS FROM THE VIENNA WOODS"



SECONDO

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes.

"O LOVELY MAY"

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *p*, *cresc.*, *f*, and *p*.

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *pp*, *p*, and *cresc.*.

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *f*, *p*, and *pp*.

"MORNING JOURNAL"

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *ff*.

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *fff*.

PRIMO

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *f*.

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *f*.

"O LOVELY MAY"

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *pp*, *cresc.*, *f*, and *p*.

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *pp*.

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *cresc.*, *f*, and *p*.

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *pp* and *ff*.

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *ff*.

Two staves of music. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *fff*.

Moderato M.M. $\text{♩} = 72$

With expression

Moderato M.M. = 72

With expression

p

atempo

p

f

rit.

atempo

p

cresc.

f

p

a little faster

rit.

f

rit. p

Copyright 1914 by Theo. Presser Co.

British Copyright secured

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written in ink on aged, slightly yellowed paper. It consists of four systems of staves, each with a treble and bass clef. The music is written in a style characteristic of the late 19th or early 20th century. Various musical symbols are used, including notes, rests, and dynamic markings such as *p*, *f*, *cresc.*, *dim.*, *rit.*, *pp*, and *ppp*. The notation is dense and expressive, with many slurs and ties. The overall appearance is that of a working manuscript or a composer's draft.

SLOW MOVEMENT

from the "Pastoral Sonata"

L.van BEETHOVEN, Op.28

Andante M.M. = 84

Andante M.M. ♩ = 84

From the Pastoral Sonata
L.van BEETHOVEN, Op. 28.

The first system of the musical score consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including a half note chord, followed by eighth notes, and then a series of chords. A dynamic marking of *p* appears below the first measure. The lower staff starts with a bass clef and contains a continuous pattern of eighth notes. Dynamic markings include *cresc.* and *p*. The system concludes with a double bar line.

p

cresc.

p

sempre staccato

RUSTIC MERRYMAKING

CAPRICE

HENRY WILDERMERE

Allegro M.M. ♩ = 108

Copyright 1914 by Theo. Presser Co.

British Copyright secured

OUR YOUNG DEFENDERS

PARADE MARCH

EMILE FOSS CHRISTIANI

Tempo di Marcia M.M. ♩ = 108

Copyright 1914 by Theo. Presser Co.

British Copyright secured

PETITE HUNGARIAN POLKA

E. KRONKE, Op. 111 No. 2

Allegro con vivo M.M. = 108

Copyright 1914 by Theo. Presser Co. International Copyright Secured

LA PETITE MAZURKA

Tempo di Mazurka M.M. = 126

Mazurka

LEON RINGUET

Copyright 1911 by Theo. Presser Co. British Copyright Secured

Fine *D.S.*

TRIO

p *f* *sf* *D.S.*

BERCEUSE

Andante tranquillo M.M. = 64

H. BEAUMONT

Last time to Coda

mp *rit.* *dim.* *cresc.* *ppp* *CODA*

Copyright 1911 by Theo. Presser Co.

* From here go back to §, and play to Fine; then play Trio.

British Copyright Secured

BLUEBELL, TELL ME WHAT YOU DREAM

J. W. CALLAHAN

H. W. PETRIE

Allegretto

1. Blue-bell, Blue-bell, nod-ding by the lit-tle wind-ing stream, Blue-bell, Blue-bell,
2. Blue-bell, Blue-bell, dreaming of the fragrant sum-mer air, Blue-bell, Blue-bell,

Blue-bell, how I oft-en won-der what you dream; Is it of fil-lis-frailand slen-der? Is it of vi-o-lets
Blue-bell, Is it of the but-ter-cup so fair? Fire-flies are twink-ing in the clo-ver, Soft winds are sighing Day's

ten-der? Come, tell me true, Blue-bell so blue, Or has the dais-y whis-pered fond-est love to you?
o-ver? Ah! won't you tell, Win-some Blue-bell, Tell me the flow'r that's wov-en love's sweet mag-ic spell

Pa tempo

Ros-es bloom-ing in the sha-dy dell, Know your se-cret, but they'll nev-er tell; Birds are all a-sleep and gone to rest,

Name the one you love the best Ah! I can nev-er guess, Ah! won't you then confess? Blue-bell, nod-ding

by the laugh-ing stream, Won't you tell me what you dream? Won't you tell me what you dream? dream?

To Mrs. W. P. Wood

JUST BEYOND

Mrs. M. Mitchell*

A. U. BRANDER

Just be-yond the sun-set shad-ows, Clear-ly
Just be-yond the flood of wa-ters Holds the

shines the ev'-ning star, And the har-bor's qui-et wa-ters Lie be-yond the moan-ing bar. Just be-
an-chor of His will, And a-bove the tem-pest toss-ing List the Ech-o, "Peace be Still" Just be-

yond the rush-ing full-ness of the tide, The peace-ful swell, Soft-ly as the twi-light deep-ens, Sweet-ly
yond the plummets sound-ing Sweeps the cur-rent of His grave, Clear-ly thro' the night of dark-ness, Shines the

tells the ev'-ning bell. Soft-ly as the twi-light deep-ens, Sweet-ly tells the ev'-ning bell.
brightness of His face. Clear-ly thro' the night of dark-ness, Shines the bright-ness of His face.

Bell

Just be-yond, Oh, just be-yond, The Pi-lo't's wait-ing, Just be-yond. And with lov-ing heart He'll meet you, And with

glad-some smile He'll greet you, And with ten-der hand He'll lead you, Just be-yond, Just be-yond. yond Just be-yond.

p espressivo

THE LAST HOPE

A MEDITATION

Prepare Sw. Vox Celeste with Tremulant
or Viol d'orchestra.

L. M. GOTTSCHALK
Arr. by Harvey B. Gaul
Add Soft Clap.
a tempo

Manual *ten. ben marcato e sostenuto il canto*

Pedal *pp* Ch. Melodia

apoco cres. *molto rit.* *ten. Full Sw. closed* *ten. Sw. closed* *a tempo*

len. *mf* *ben cantando* *ten.* *pp*

8 Ch. Flute d'amour or Melodia with Tremulant

poco sostenuto

Vox Humana or Vox Celeste with Tremulant

8

Ch. or Gt. Flute

Sw.

* While this composition has been arranged for a three manual organ it can easily be adapted to a two manual instrument. Care should be taken however to preserve the tonal contrasts, i.e. between string tone and flute tone.
Copyright 1914 by Theo. Presser Co. H.B.G.

Sw. Ch. Sw. Ch. Sw. Ch. Sw.

brillante

Ch. *poco rit.* *a tempo* Sw.

Ch. Sw. Ch. *p* *pp*

mf sempre

gato *mf*

Ch. Unda Maris

brillante *ppp*

Sw. Aeoline

Ped. to Sw.

DANSE ROMANTIQUE

BENJAMIN KLASMER, Op. 4

Tempo rubato a la mazurka M.M. ♩ = 126

The musical score for 'Danse Romantique' is written for piano. It begins with a tempo marking of 'Tempo rubato a la mazurka M.M. ♩ = 126'. The score includes several dynamic and tempo markings: 'pesante' at the beginning, 'rall.' (ritardando) in the middle, 'a tempo' (return to tempo) after the first 'rall.', 'p. timoroso espressivo' (piano, timoroso, espressivo) in the lower section, and 'D.C.' (Da Capo) at the end. The notation includes various musical symbols such as notes, rests, and fingerings.

Copyright 1914 by Theo. Presser Co.

British Copyright secured

An Odd Lesson in the Flower Song

By E. H. PIERCE

In playing off-hand and informally for a group of listeners, whose taste in music is entirely unknown, the player is often much embarrassed in the choice of pieces. He does not wish to lower himself in the eyes of a possibly discriminating listener by playing something of a light and trashy sort, nor, on the other hand, tactlessly to inflict a heavy and serious program on hearers incapable of appreciating it.

Quite early in his career, the writer hit upon the plan of glancing over whatever supply of printed music his host or hostess might have on hand, not so much for the sake of playing from it, as to glean a hint as to the style of music to which they were accustomed. In most cases this plan worked very well, but on one particular occasion it happened to be attended with very odd results.

One Sunday afternoon in May, during his student days at Leipzig, the writer was overtaken by a thunder-storm while taking a walk in the suburbs. A hospitable family seeing him about to take shelter in a barn, the door of which was standing open, invited him into the house, where, the storm continuing, he remained with them about an hour. Learning, in the course of conversation, that he was a student of music, they urged him to play for them, but before doing so, he looked over their sheet music for a few minutes, in a casual way, and easily formed the opinion that Gustav Lange

was their favorite, the pieces under that name far out-numbering all others. Acting on this hint, he sat down at the piano, and with great inward assurance of doing just the right thing, started off on the very familiar "Flower Song" of that composer. As he finished, and faced around at his audience, he was at once uncomfortably conscious that in some way he had made a miscalculation—had "put his foot in it," so to speak. The faces of the family showed a curious mixture of amusement, astonishment and polite toleration, but no one spoke a word for nearly a minute—one of the most uncomfortable minutes in the writer's recollection. At last one of the older young ladies, whom I learned to be a sister of my host, broke the silence by saying (if I remember rightly)—"Father used to ritard rather more in approaching that cadenza." "Your father, then, played the piano?" said I. "Yes," answered she, "he was really a very fine pianist, although better known as a composer. We have a complete collection of his compositions here. Would you like to look at them?" So saying she handed me a pile of sheet music, every piece of which bore as the composer's name Gustav Lange. While waiting for the storm to clear, I spent a pleasant half hour in looking them over, but nothing could induce me to attempt another performance of any more of Gustav Lange's compositions before an audience so well acquainted with the composer's own rendering.

The Force of Individual Temperament

By SIR CHARLES HUBERT H. PARRY

INDIVIDUAL temperament makes the difference between the mere mechanic and the genuine artist. The mechanical craftsman makes, possibly skilfully, what he is set to do, either by a taskmaster or by conventions and mechanical rules. The man who fills up types of design with dexterous applications of formulas of detail may be a good craftsman. He does not become a composer or a painter or a poet till he uses the methods that are made available by countless artists in the past to express, truthfully and essentially, himself. And herein lies one of the clues of the baseness of commercial art. It has no foundation in personality, but is concocted by jumbling up the phrases and external traits of true personalities to gild the public and secure their money. It is mere fraudulent mis-

representation, and always bears indelitable marks of the falseness and baseness of its object.

It would not be safe to say that no man can keep his eye on the public with the commercial aim of making money by his effusions and still keep his personality; for some men are so fortunate as to attract the public by their artistic personality. But in such a case the thirst for pelf is part of the temperament; and invariably betrays itself in the lower standard of thought and conception which is manifested by the music produced under such conditions, and the lower standard of artistic sincerity. The man who has his eyes on the profits puts his work just so much as will serve to attain the commercial end and no more.—From *Style in Musical Art*.

The Loss from Missed Lessons

By J. WARREN ANDREWS

I AM heartily glad that the "Missed Lesson Problem" is being attacked in the columns of THE ETUDE. Missed lessons are the chief reason why many teachers get disgusted with music as a "business" and seek other fields of endeavor. Those who take up music should either be true with a will or let it alone. One who dabbles is never a success in anything, and will never rise above mediocrity. A teacher soon loses confidence in one upon whom no confidence can be placed.

At times when I have a waiting list of pupils I make it known that I will excuse a lesson if the pupil will notify me

a few hours in advance, and thus enable me to take the place of the learner of some pupil on my waiting list. If I am unable to make this arrangement with such a pupil the regular student must pay for his hour whether he takes his lesson or not.

The notices adopted by the Philadelphia Music Teachers' Association are excellent. When students come to know that if they do not fill their contracts with the teacher they will be obliged to suffer for it they will be in the same place as the business man who makes a contract and fails to keep it.

KRANICH & BACH

Ultra-Quality PIANOS

and PLAYER PIANOS

CONSIDERATION from those who demand ultra quality in everything is merited by Kranich & Bach Pianos and Player Pianos, not alone because of their traditional greatness, but also because of tangible, demonstrable, really remarkable musical superiority which is apparent to anyone who will investigate and intelligently choose between real and fancied values.



237 EAST 23rd STREET, - NEW YORK



A HINT TO

EDITORS, LOCAL MANAGERS, PRINTERS,
ENGRAVERS, STONE-CUTTERS, STENOGRAPHERS AND ALL OTHERS CONCERNED
IN A VIOLIN RECITAL BY

MAUDE POWELL

STEINWAY PIANO Mgr. H. GODFREY TURNER, 140 BROADWAY, NEW YORK

I AM a firm believer in the sentiment that has crystallized into the call—

"American Training for American Singers!"

This feeling springs from a deeply rooted national desire to preserve in Song and Singers the American Spirit.

Whatever measure of success I have had in developing voices and whatever I know about the art of singing is wholly due outside of twenty years of practical experience as a teacher, to what I have learned by close observation of the performances of all kinds of singers from different countries and my training under American teachers in America, plus love of any work in any line whatsoever that promised increase of real knowledge.

IF YOU are looking for this kind of training WRITE TO ME. I will give you FULL INFORMATION regarding my views and my work with voices. My pupils from the West and South find New Haven most attractive and advantageous as a musical center, possessing as we do a first class Symphony Orchestra. New Haven is also a most comfortable, delightful and inexpensive place to live in. Population about 140,000. My Fall teaching begins September 10th. Address

GEO. CHADWICK STOCK

Vocal Studio: Y. M. C. A. Bldg., New Haven, Conn.
Phone 3094 Established 1903

Please mention THE ETUDE when addressing our advertisers.

1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2743 2744 2745 2746 2747 2748 2749 2750 2751 2752 2753 2754 2755 2756 2757 2758 2759 2760 2761 2762 2763 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775 2776 2777 2778 2779 2780 2781 2782 2783 2784 2785 2786 2787 2788 2789 2790 2791 2792 2793 2794 2795 2796 2797 2798 2799 2800 2801 2802 2803 2804 2805 2806 2807 2808 2809 2810

Department for Organists

Editor for September, MR. HENRY S. FRY

[Mr. Henry S. Fry was born at Pottstown, Pa., in 1875. He came to Philadelphia in 1889, where he studied the organ with representative teachers. He has played in leading Philadelphia churches for over twenty years and is now the organist at St. Clement's, in that city. In addition to his church work, he has given some four hundred recitals, and has issued more than one hundred and twenty-five new organ books. He has filled many positions with regard to societies and organs, among them President of the National Association of Organists; Treasurer for the Philadelphia Music Teachers' Association; Vice-President of the American Organ Players' Club; and President of the Pennsylvania Chapter of the American Guild of Organists. Many of his pupils are now filling church positions.—Editor of THE ETUDE.]

First Steps in Learning to Play the Pipe Organ

In large cities the question of proper instruction for the organ student is not so comparatively easy of solution—not so, however, in the hundreds of small towns and villages throughout the country where in the past decade many of the organs have been installed through the generous assistance of Andrew Carnegie. Many of these instruments never secure an adequate handling because of the lack of opportunity for those presiding over them to secure proper instruction except at great expense, due to the necessity for paying traveling expenses to reach the city teacher.

To endeavor to aid those hampered by such conditions is the aim of this article, not by a series of "Don'ts," but by giving some practical points that are important in the building of the foundation for good organ playing.

THE GREAT ESSENTIALS.

First of all the student should understand that there are material differences in the manner of playing the organ from that of playing the piano. In the organ there is no damper pedal to sustain the tone, consequently to secure that most important essential of true organ playing—a perfect legato, or binding one note to another—it is necessary that the fingers be trained to produce it without any artificial aid. True this legato is also essential to good piano playing, but the much abused and so-called "legato pedal" of the piano covers a multitude of defects in this direction. To secure proper smoothness in playing the organ two important attainments are necessary—first, the ability to secure an absolutely simultaneous up and down motion between the various fingers, and second, the ability to quickly substitute one finger for another finger, or one set of fingers for another set.

This necessity for legato playing of course applies also to the use of the pedals—how many organs are presided over by those known as "swell pumpers" who place the right toe on the right pedal, and with the left make frantic "stabs" for the notes to be played on the pedals.

After a perfect legato is secured on manuals and pedals it is necessary to secure the tone color of the different families of pipes, under their various names, so as to secure proper blending and contrasting results in registration.

TONE COLOR.

Another important point is a proper knowledge of and the ability to recognize the tone color of the different families of pipes, under their various names, so as to secure proper blending and contrasting results in registration.

MAKING A START.

But the ambitious student with little or no opportunity will say "how shall I attain these important requirements?" First, the writer's advice would be to secure a modern edition of "The Organ" by Stainer and Rowland, which contains a reading matter in the forefront of the book. This need not all be mastered before beginning the practical work at the organ, but can be studied in connection with it.

THE PRACTICAL WORK. First arrange the steps as follows:

Great Organ—Melodia and Dulciana.
Swell Organ—Salicional, Stopped Diapason and Flute 4.
Pedal Organ—Bourdon.
Couplers.
Great to Pedal.
Swell to Pedal.

(In two manual organs the Great Organ Manual is the lower one.)

After arranging organ as above, practice "Exercises for the free use of the ankle joint" (from book suggested) being careful that the motion of the toe and heel is made as directed.

Next practice finding the various open spaces on the pedal board (without looking at the feet), as follows: beginning at lowest C run the toe of the left foot along the front edge of the sharp keys until the toe slips in the space between D sharp and F sharp—this will guide to E and F—continue the toe along the front of the sharp keys until the foot slips into the space between A sharp and C sharp—this will guide to B and C. Continue to the top of the pedal board, thus becoming familiar with the position of the various open spaces representing E and F and B and C. At first use the left foot for the lower half of the pedal board and the right foot for the upper half, though of course it will be necessary later to find the pedal keys with either foot. After thus becoming familiar with the pedal board practice the first exercise under heading "Exercises for finding pedal keys by feeling with the toes without looking at the feet." After the first exercise has been thoroughly prepared, practice those following under the same heading, *always legato and without looking at the feet.* It will not be necessary to learn the pedal keys other than B and C and E and F. A few illustrations will guide the pupil to find these additional keys. Keep D find D place the toe in the space covering B and C, pull the toe around the front of the C sharp key until it rests on D. To find G place the toe in the space

covering B and C, and pull the toe around the A sharp key until it rests on A. In connection with these pedal exercises practice those for the hands alone, marked "Exercises for manual touch" and those under the heading "Exercises for the practice of independent movement of the hands, on two manuals." Practice slowly, carefully, and with a decided up and down motion of the fingers, ALWAYS LEGATO.

GOOD PEDAL EXERCISES.

After the student is able to find promptly any key on the pedal board, proceed to the pedal exercises immediately following those for finding the pedals, for the purpose of increasing the facility with intervals. Having mastered these the next step is to practice the exercises for passing one foot back of the other under the heading "Scale passages and the exercises marked 'Toe and Heel'" the student may attempt to play the two-part exercises for left hand and pedals and right hand and pedals "Exercises for giving independence of movement to hands and feet." Follow these with "Easy Trios for producing independence of hands and feet" and "Trio embodying the previous work done."

Up to the point of playing the Trios, the registration given above will be sufficient. For trio playing on two manuals and pedals, a different registration is desirable, the best effects being obtained if tones of contrasting colors or qualities are used on the manuals. The following registration is suggested:

Great Organ—Melodia or Flute 8'.
Swell Organ—Oboe or string tone 8'.
Pedal Organ—Bourdon 16' and a soft 8' stop if available.

If a soft 8' stop is not available couple one of the manuals to pedal.

These trios may be varied by playing some of them left hand on the Great Organ, right hand on the Swell Organ, and others left hand on the Swell Organ, right hand on the Great Organ.

ACQUIRING SMOOTHNESS.

As was stated earlier, one of the two important attainments necessary to secure smoothness in playing the organ is the ability to substitute one finger or set of fingers for another finger or set of fingers. This can be accomplished by practicing the exercises which are inserted for that purpose, under the heading "Exercises for the free use of the ankle joint." The Legato Staircase and the exercises immediately following. These should be supplemented by the Chorales and Hymn-tunes appearing under that heading, played first hands and feet, and lastly with the melody played as a solo, the left hand playing the alto and tenor parts on Swell Organ manual with softer stops, the bass part being played on the pedals.

The student having now attained proficiency in the manner suggested should continue the work along three different lines:

First, the further study of trios, a most valuable means of securing independence between the right and left hands and feet. Use Abrechtsberger's Trios, Master of the Organ, edited by Wm. C. Carl (which contain an abundance of Sonatas in trio form) and the Trio of J. S. Bach.

Second, the study of the organ works of Johann Sebastian Bach, beginning with the set of compositions known as the "Eight Little Preludes and Fugues." Of Bach's works there are various editions,

Austin Organs

FIVE organs in one city of 100,000 people and every one secured without competition speaks volumes for the tonal and mechanical qualities of Austin Organs.

A score of organs of large scope placed in Greater New York in the past few years.

Our new console proves its marvelous qualities. Several thousand feet of floor space added to the factory.

Write for information.

Austin Organ Co.

Woodland Street, Hartford, Conn.

THE "GEM"
Church Organ Pedal
Attachment for Pianos
Enjoy Organ Practice in Your Own Home
INSTRUCTION UPON REQUEST
SYRACUSE CHURCH ORGAN CO.
SYRACUSE, N. Y.

Church Organs

BUILT BY
Hutchings Organ Co., Boston, Mass.
WRITE US FOR ANY DESIRED INFORMATION ABOUT ORGANS

Pipe Organs for Churches, Institutions, etc.
Kimball Organ Co.
Kimball Hall, Chicago, Ill.
Established 1877
Eastern Office at 100 N. LaSalle St., Chicago, Ill.

PIPE ORGANS of Highest Grade Only

Our Instruments comprise all features which are of real value. Many years of practical experience. Write for specifications.
EMMONS HOWARD ORGAN CO.
WESTFIELD, MASS.

ESTEY CHURCH ORGANS

Estey standard maintained.
Maximum facilities.
Highest grade of product.
Pioneers and leaders.
Examine stop action and wonderful tonal effect.
ESTEY ORGAN CO., Boston, Mass., U.S.A.
Established 1828

THE BENNETT ORGAN CO.

ORGAN BUILDERS
ROCK ISLAND - ILLINOIS
The organs we build are as true as the plumb line and as strong as steel.

BUY ENTERTAINMENTS

From "The House That Helms," a new comedy by John S. Edwards, Chicago, Ill. Operas, Plays, Dialects, Musical Recitations, etc. The "Carnegie of the Coast" Operas with a splendid recital.

ELDRIDGE ENTERTAINMENT HOUSE, Franklin St., Boston, Mass.

"Last Chance" Magazine Bargains

Reduced Prices for September, 1914, only

Prices of the magazine clubs given below expire after Sept. 30, 1914. It will not be possible to assign subscribers to this Extra at these low prices. Now, the time to subscribe—don't delay. Subscriptions can be new or renewal. Magazines can be sent to different names and addresses. If now a subscriber the date of expiration will be extended one year. Complete list of "Last Chance Magazine Clubs" will be published Sept. 15th. Send post request for one.

Canadian and foreign postage additional! Canadian postage on THE ETUDE, 25 cents; on other magazines about 50 cents. Prices expire October 1, 1914.

Woman's Home Companion The Etude \$2.40
Woman's Home Comp. Save \$0.60

Woman's Home Comp. The Etude \$3.40
Woman's Home Comp. Save \$0.60

Woman's Home Comp. The Etude \$1.60
Today's (Woman) Save \$0.40

Woman's Home Comp. The Etude \$1.90
Ladies' World Save \$0.20

Woman's Home Comp. The Etude \$2.40
American Save \$0.60

Woman's Home Comp. The Etude \$1.90
Modern Save \$0.40

Woman's Home Comp. The Etude \$3.15
Special Save \$0.60

Woman's Home Comp. The Etude \$2.40
McClure's Save \$0.60

Woman's Home Comp. The Etude \$2.90
Everybody's Save \$0.20

Woman's Home Comp. The Etude \$3.00
Review of Save \$0.20

Woman's Home Comp. The Etude \$3.25
Youth's Companion Save \$0.20

Woman's Home Comp. The Etude \$1.75
McClure's Save \$0.25

Woman's Home Comp. The Etude \$2.35
Modern Fiction Save \$0.60

Woman's Home Comp. The Etude \$2.35
Modern Fiction Save \$0.60

Woman's Home Comp. The Etude \$2.35
Modern Fiction Save \$0.60

Woman's Home Comp. The Etude \$2.35
Modern Fiction Save \$0.60

Woman's Home Comp. The Etude \$2.35
Modern Fiction Save \$0.60

Woman's Home Comp. The Etude \$2.35
Modern Fiction Save \$0.60

the most recent probably being that edited by Dr. Albert Schweitzer and Chas. Marie Widor, where the musical text is free of markings of any kind and the editors' suggestions as to performance, registration, etc., are given in extensive reading matter included in each volume.

SUPPLEMENTARY WORK.

Third, the study of other classical works by more modern writers such as Mendelssohn, Gounod, Rheinberger, Merkle, Widor, Regner, etc. Along this line compositions of the present day writers, and compositions not originally written for the organ, but transferred for it, should be included.

Study along these three lines can be continued at the same time. It is important that the student should early study some of the modern compositions for organ (after mastering the exercises) as to those congregations cannot be expected to digest a steady diet of Bach and the heavy classics.

Organists, for registration are given with most of the compositions for the organ, and no set rules can be here given as to the use of stops in anthem playing (proficiency in this direction coming as the result of experience in registration of organ works, transcriptions and hymn-tunes, and the suggestions sometimes given by the anthem composers) but the subject will not be gone into in this article.

THE INFINITE VARIETY OF THE ORGAN.

BY HORACE BARTON.

ANCIENT an instrument as the organ is, it is perhaps less understood than any instrument in use at the present day. While many of the musical instruments have remained in the same state for a great number of years, the organ has undergone such changes and improvements that it has gradually developed a new character until it is now an instrument possessing a dual character, and in consequence its usefulness has been increased to an amazing extent. The remarkable skill and ingenuity shown by organ-builders in bringing about these changes is one of the wonders of modern instrument building. The difference between an organ built to-day and one built a hundred years ago is as great as exists between ships separated by a similar interval of time. The generally-accepted idea that the organ, by reason of its simplicity of its tone, is the most suitable instrument for accompanying the service of Divine Praise is without doubt correct; but the oft-expressed opinion that its usefulness lies in the fact that it is one of those false notions, due partly to ignorance, and partly to lack of knowledge, which are so difficult to eradicate from some minds, and which, when they exist, do not give new ideas a chance to filter in.

THE ORGAN'S DUAL CHARACTER.

Above have been referred to the organ's dual character. By this I mean that it can be treated as an organ pure and simple, making little use of the many effects that can be produced by different combinations of its multi-colored tone, but sufficient to avoid monotony. This is undoubtedly the proper way to employ it in accompanying a church service, and almost exclusively in the hands of those who are obedient by this method. No one who has heard the pure diapason tone of a fine organ reverberating in a great cathedral will deny that. But it is with chiefly concerned in this article—namely, its use and capacity as a solo instrument.

Modern solo organ playing may be described in one word—orchestral—and the most essential attributes of a modern concert organ are great variety of tone color, and convenient accessories for bringing the different colors quickly into play. Without a thorough knowledge of the orchestra, the organist who is to be a solo organist nowadays is at a serious disadvantage, and for that reason players who adopt the modern style of playing endeavor to know as much about the orchestra and its effects as of the organ itself.

It will be generally admitted, I think, that an orchestra consisting of expert players with fine-toned instruments, under a conductor of imagination, is unsurpassed as a medium for the expression of emotion by music, because it affords such a variety of color and such vast scope for the rendering of complex rhythms. Roughly speaking, the different tone qualities a composer has at his command when writing for orchestra are: String-tone, flute-tone, brass-tone, and reed-tone. These may be subdivided into various shades, as, for instance, string-tone into open and muted string tone; shady viola tone; rich 'cello tone. Flute-tone into varying qualities to be found in the different registers of the flute. Brass-tone into mellow horn tone; the ardent and vibrating tone produced by the great trombone; noble and majestic trumpet tone. Reed-tone into the piercing and the warmer quality of the clarinet. This is only a very meagre subdivision, but sufficient for the present purpose. There are, of course, the limitless blends to be obtained by mixing the colors.

COLOR EFFECTS.

Now I claim that these color effects can be obtained on a good concert organ, and that the dramatic effects of the orchestra can be produced as well. Of course, the organ has only two hands and two feet, but more can be done with an organ than with an orchestra. A modern organ technique are aware of. Advanced organ technique is about the most complex thing of its kind in existence at the present day, and to develop and maintain it requires the utmost concentration, as well as a great amount of time.

As an example of color effects to be obtained on the organ by modern methods my own arrangements of Sibelius' *Minuet* will be cited. This is a composition that depends for its remarkable effect chiefly on the color effects. The instruments used are flutes, oboes, clarinets, bassoons, horns, tympani, harp, and the usual strings, muted. By different combinations of these instruments, and by means of some beautiful effects. The tone qualities of the above-mentioned instruments as employed in this particular piece can be reproduced on the organ with remarkable faithfulness. In arranging it for organ the difficulty is to give to each part of the harmony and portion of the melodies of the color intended by the composer. In the old style of organ-playing the colors would have been combined on one keyboard or manual, but by that means only a very poor idea of the total effect is obtained, because, though of many colors, every note of the harmony would have the same tint. The new style of playing aims at giving each separate voice or group of voices the color intended by the composer. This is quite possible, but much more difficult to do. In the case of the piece now referred to, in order to play two parts of the melody, it is necessary to play two parts on two keyboards at the same time, the tone quality on each

THE GUILMANT ORGAN SCHOOL

William C. Carl, Mus. Doc.

Re-opens
Tuesday,
October 6th

The course includes the Organ, Harmony, Counterpoint, Orchestration, Key-board work, Musical Dictation, Musical Form, Hymnology, Service-playing, Accompanying, Plain-song, Improvisation, Organ Tuning, Organ Construction, Students Recitals.

Dr. Carl returns from Paris Sept. 25th

See for full catalogue

44 West 12th St. New York

"Most of the leading organs in the United States are operated by the 'Organbo'." Over 4,000 equipments in use. Made in sizes from 16' to 64'. The Organ Power Co., HARTFORD, CONN. A. C. FOSTER, 215 Tremont St., Boston, Mass. W. J. STEERE & SON ORGAN CO., Springfield, Mass. JAMES TOPP, 611 N. 3rd St., St. Louis, Mo. Buren St., Chicago, Ill.

Church Organs

Latest Approved Models, Highest Grade Only. Established 1827

Main Office & Works, HASTINGS, MASS. P. O. Kendall Green, Mass.

Hook & Hastings Co.

BRANCHES:

Boston, New York, Philadelphia, Chicago, Louisville, Dallas

Steere Organs

Presentment for Forty-two years Built for churches, schools, theatres, lodges

Second hand organs for sale Specifications and prices on request

J. W. STEERE & SON ORGAN CO. Springfield, Mass. Established 1827

THE HALL ORGAN CO.

New Haven, Conn. Makers of Modern PIPE ORGANS

DISTINGUISHED FOR ARTISTIC VOICING IDENTIFIED AND CHURCHLY.

Established New York, 1828

GEO. KILGEN & SON

Pipe Organ Builders

ST. LOUIS, MO.

One of the most complete Pipe Organs in the United States. Not of different.

M. P. MÖLLER PIPE ORGANS

In use in over eight hundred churches and institutions. We build pipe organs of all sizes and for every purpose. From \$100.00 up. Our own factory and fully equipped. Estimates and estimates on request. For catalogue and particulars, address

M. P. MÖLLER, HAGERSTOWN, MD.

Please mention THE ETUDE when addressing our advertisers.

Department for Children

Edited by Miss Jo-Shirley Watson

WAGNER'S COMIC OPERA.

(The Master Singers of Nuremberg.)

Mention a Wagner opera and at once we conjure up a fanciful world peopled by gods and goddesses, giants, mermaids, forest birds and winged horses. How many know about the Wagner opera of real human beings, *The Master Singers of Nuremberg*? This opera is built into the real world in Germany sometime in the sixteenth century; people who are as real as the town, and almost as quaint.

Everyone who has traveled in that part of Germany knows the round, peaked towers that stand guard over the hills of Nuremberg, the slow moving Pegnitz river spanned by its arched bridges, the tall gabled timbered houses that lend and bow to each other across the narrow lanes; they know the castle on the hill overlooking the plains of Franconia, and the images of the Virgin Mary and the saints, which still linger in the quiet nooks of the churches. Just keep the eyes half closed and you can easily imagine yourself walking backward into the sixteenth century.

It is on the eve of St. John's Day and Walter Stotzing, an impatient and ambitious knight, has ridden in from the plains of Franconia, with poetry and romance in his soul.

Divine service is being celebrated in the Katharine Kirche (St. Catherine's Church) in preparation for the Master's Day. Eva, the lovely daughter of Master Pogner, the jeweler, in company with her nurses, is attending the service, when she meets Walter, who has fallen in love with her. For this reason he has sold his castle in Franconia and come to the city of Nuremberg.

Eva, wilful and romantic, tells him her hand is promised to the winner of the prize for the master song to be sung the following morning.

Most of us think of Hans Sachs, Master Pogner and of Beckmesser as born of Wagner's imagination, but they really lived, as did Hermann Ott, soap boiler, and Balhausar Zorn, pewterer, and all the rest of the guild. Their names may still be read in the rolls and chronicles of the Master Singers of Nuremberg. Even to this day successors to the guilds may be seen in Nuremberg bearing their banners through the streets even as the tailors and the bakers bear theirs to the meadow by the Pognitz in Wagner's comedy.

Next we see the spritely "poppies" preparing everything needful for the Master's singers. Walter asks one of them, David, an apprentice of Hans Sachs, the shoemaker, what he will have to do in order to compete for the prize. David then tries to teach old-fashioned rhyming. Walter listens rather impatiently. Little he cares about the queer rules that govern the making of the Franconian rhyme; the important point does not escape his mind—he learns that while singing the prize song the judges will make a mark with chalk every time he breaks a rule. This is disconcerting for the Franconian knight knows little about rules. But he cares little either, and light-heartedly he goes off, determined to win the prize after his own fashion.

The mastersingers begin to come in one by one and two by two. They are in earnest conversation. Pogner, the jeweler and father of Eva, appears with an awkward fellow, Beckmesser, the town clerk, who is so concerned that he never doubts his success in winning the love of the pretty girl. Walter, who has been standing near, comes up to them and enters them to admit him into their conversation as a mastersinger. Pogner consents, but the jealous town clerk grumbles and objects. But the idea of having a nobleman among them causes a flurry of excitement.

"Where have you learnt the art of poetry and song?" they inquire. "From Walter von der Voelweide and the birds of the forest," answers Walter unhesitatingly. "Oh that will never do—you can not pass—oh no!" They shrug their shoulders and turn away. But after much hemming and hawing they decide at last to give the young knight a trial, so the town clerk goes behind the curtain with his slate and his chalk, and the judges are sure he will not overlook the slightest error.

WALTER'S TEST.

Then Walter, happy and free, stands up and sings a beautiful song, praising spring—he tells how spring came tripping into the forest waking up first this tree and then that tree and how she kissed the knight in his life; but scarcely has the knight begun this lovely song when the most terrible scratching is heard behind the curtain, and all the masters but his begin to shake their heads, for isn't it a bold thing for a knight to sing a song in his own way, breaking all the rules of verse making and singing a new unintelligible language? They say the case is hopeless, that Walter can not be admitted—all but one, and he is the good shoemaker Hans Sachs. Then the masters say that Sachs is absurd to think of admitting Walter, but Beckmesser says, "You know nothing of poetry—go home and finish the song I have ordered."

Walter has failed, and Magdalene, Eva's sister, tells David the shoemaker's apprentice, that she is disappointed and grieved, that she can not bear the thought this day successors to the guilds may be seen in Nuremberg bearing their banners through the streets even as the tailors and the bakers bear theirs to the meadow by the Pognitz in Wagner's comedy.

While Hans Sachs is sitting idly pretending to mend shoes, Eva comes over the shop for a confidential chat with her old friend, she is much troubled and very anxious about to-morrow. While she is so, Walter undertakes the main prize, and Sachs wishes him luck and the prize for the morrow. While Hans Sachs is sitting idly pretending to mend shoes, Eva comes over the shop for a confidential chat with her old friend, she is much troubled and very anxious about to-morrow. While she is so, Walter undertakes the main prize, and Sachs wishes him luck and the prize for the morrow.

trying to serenade her; but the cobbler who has been impolite enough to listen to all that has been going on outside his shop door, interrupts Beckmesser by singing himself. Magdalene steps out on the balcony, and Beckmesser mistaking her for Eva, sings louder and louder, Sachs all the time beating the measure on a shoe. Things are getting worse and worse, for the pounding wakes up David the apprentice and he seeing Beckmesser singing to Magdalene, his sweetheart, is so outrageously jealous that he jumps through the shoemaker's window and gives the town clerk such a ringing blow under the chin that the song is stopped at once.

Then the most disorderly midnight brawl begins. The old town clerk is up on the windows, the doors open, and out come the neighbors. Not knowing what all the uproar is about they are fighting each other—it makes no difference to some ones, they fight for the fun of it. Some one cries, "Here comes the watchman!" They scamper in, and by the time the watchman comes sauntering down the lane, blowing in and out through the house, everything is as quiet as midnight. But in the confusion Hans Sachs has managed to push Eva into her father's house and Walter he has taken in with him.

The next morning Sachs shows Walter the rules of poetry and encourages him to try again. Together they write down the song, and when they leave the room who should enter but the town clerk, who stands on the bench he thinks Sachs is trying to win Eva himself, and knowing him for the best poet in all the land he takes the verses and goes off, vainly trying to make music.

A brighter, sunnier day there never was in the land. Walter went out into the meadow with the merry crowd of Nurembergers to sing for Eva's hand. High up the jeweler and his daughter may be seen, a little lower sit the mastersingers, and down below stand the crowd of common people. The knight is somewhere in the crowd, no one knows exactly where. Because the town clerk is the oldest he is allowed to sing first. He steps out and sings the stolen song. Everyone begins to laugh because he muddles the melody and the verse. Beckmesser turns to Sachs wrathfully and charges him with treachery, but Sachs denies that he is author of the song and pushing Walter forward he bids him sing the song. Walter, inspired by love, looks at the jeweler's daughter sitting there and sings the stolen song of hope and happiness that no wonder he wins the heavenly prize. And Eva crowns him with a laurel wreath, while Pogner himself puts the gold chain around his neck that make him a Mastersinger.

And so the good folk of Nuremberg go home and live happy ever after.

While the singing of birds is more usually associated with happiness, in Wagner's certain birds are considered ill-omened in their own right. Among the Slavonic nations, the hooting of the owl predicts misery and death; also it is in Germany a screech-owl settles on a farm house on a moonlight night, and emits its melancholy note, neighbors are sure to hint that there will be a death in the family. The croaking of a raven foreboding the death of a king, and the cuckoo is regarded by the Russians as the other Slavonic nations as a bird of sadness, even the Germanic races, however, the cuckoo is usually regarded as a bird of good omen whose notes presage the spring.

(Continued on page 69)

ELEMENTS OF MUSIC

A PRIMER OF FACTS ABOUT MUSIC

Questions and Answers on the Elements of Music

By M. G. EVANS

This little work is more than a primer, it is a concise and complete introduction to the subject matter being presented. It is a treatise on the elements of music, the rudiments of music and dealing with a large number of questions and answers on the subject being elucidated and explained through the use of illustrations, questions and answers covering the Elements of Music, Time, Notes, Rhythms, Chords, etc. Principles, Accents, Ornaments, Form, Instruments, Voice, Orchestra, Form Terms and Musical History, with a special grouping of all these subjects. The work is intended for the use of Teachers and Students.

Sent for Examination Price, 50 cents

GIBBON'S CATECHISM OF MUSIC

By GIBBON CHAMBERS KILLOUGH

Presents the fundamental principles of music in a simple and concise manner, calculated to afford a definite and thorough acquaintance with the theory of music. It contains a large number of questions and answers, covering the Elements of Music, Notes, Rhythms, Intervals, Scales, Keys, Chords, Abbreviations and Belongings. While intended for class use, it is also adapted to the needs of one studying without a teacher.

Sent for Examination Price, 50 cents

WRITING BOOKS FOR MUSIC PUPILS

A Complete Course of Writing Exercises in Acquiring a Knowledge of Musical Notation

By CHARLES W. LANDON

A practical and useful method of teaching music notation in a simple and concise manner, calculated to afford a definite and thorough acquaintance with the theory of music. It contains a large number of questions and answers, covering the Elements of Music, Notes, Rhythms, Intervals, Scales, Keys, Chords, Abbreviations and Belongings. While intended for class use, it is also adapted to the needs of one studying without a teacher.

Sent for Examination Price, 50 cents

RUDIMENTS OF MUSIC

By WM. H. CUMMINGS

In this work particular stress is laid on the rudiments of music, and the student is enabled to acquire a knowledge of the rudiments of music in a simple and concise manner, calculated to afford a definite and thorough acquaintance with the theory of music. It contains a large number of questions and answers, covering the Elements of Music, Notes, Rhythms, Intervals, Scales, Keys, Chords, Abbreviations and Belongings. While intended for class use, it is also adapted to the needs of one studying without a teacher.

Sent for Examination Price, 50 cents

WRITING BOOK

By EUGENE F. MARKS

For Manual Exercises and Rules in Dictation. This book is a complete course of writing exercises in acquiring a knowledge of musical notation. It contains a large number of questions and answers, covering the Elements of Music, Notes, Rhythms, Intervals, Scales, Keys, Chords, Abbreviations and Belongings. While intended for class use, it is also adapted to the needs of one studying without a teacher.

Sent for Examination Price, 50 cents

WRITING PRIMER FOR MUSIC STUDENTS

A Series of Practical Exercises in Acquiring a Knowledge of the Rudiments of Music

By M. S. MORRIS

This book is a complete course of writing exercises in acquiring a knowledge of musical notation. It contains a large number of questions and answers, covering the Elements of Music, Notes, Rhythms, Intervals, Scales, Keys, Chords, Abbreviations and Belongings. While intended for class use, it is also adapted to the needs of one studying without a teacher.

Sent for Examination Price, 50 cents

KEYBOARD CHART

An Invaluable adjunct to any music study

This chart is a complete course of writing exercises in acquiring a knowledge of musical notation. It contains a large number of questions and answers, covering the Elements of Music, Notes, Rhythms, Intervals, Scales, Keys, Chords, Abbreviations and Belongings. While intended for class use, it is also adapted to the needs of one studying without a teacher.

Price, Postpaid, 25 cents

Any of all our publications will be sent on inspection, and a complete description catalogue sent upon application.

THEO. PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Raising Prices on Imported Music

Most of the imported music sold in the United States comes from Germany. As the present war conditions make it practically impossible to obtain a steady supply in certain quarters to increase the price or refuse to allow any discounts on all goods of this class. There is no excuse for increasing the cost of any music imported before THE WAR BEGAN and we shall make no such allowance. We shall take no advantage of a condition in itself so utterly deplorable. On the other hand music or music books that we may be obliged to procure from other sources as an accommodation to our patrons will be subject only to such increase as are dictated by the policy of the importers.

Order Music Supplies Early

In the first few weeks following the outbreak of the war, the demand for music supplies is extremely active and while all orders received by this time are given prompt attention and in no case will the music be delayed in its delivery to the customer, it is not always possible to get the music in time to meet the demand. Consequently orders not received before September 1st will be very early in the month) run the risk of being delayed in shipment.

We will do all in our power to limit the delay in all cases, but the only safe way is to order a week or two in advance. If you are a customer, it is not always possible to get the music in time to meet the demand. Consequently orders not received before September 1st will be very early in the month) run the risk of being delayed in shipment.

We will do all in our power to limit the delay in all cases, but the only safe way is to order a week or two in advance. If you are a customer, it is not always possible to get the music in time to meet the demand. Consequently orders not received before September 1st will be very early in the month) run the risk of being delayed in shipment.

We will do all in our power to limit the delay in all cases, but the only safe way is to order a week or two in advance. If you are a customer, it is not always possible to get the music in time to meet the demand. Consequently orders not received before September 1st will be very early in the month) run the risk of being delayed in shipment.

We will do all in our power to limit the delay in all cases, but the only safe way is to order a week or two in advance. If you are a customer, it is not always possible to get the music in time to meet the demand. Consequently orders not received before September 1st will be very early in the month) run the risk of being delayed in shipment.

We will do all in our power to limit the delay in all cases, but the only safe way is to order a week or two in advance. If you are a customer, it is not always possible to get the music in time to meet the demand. Consequently orders not received before September 1st will be very early in the month) run the risk of being delayed in shipment.

We will do all in our power to limit the delay in all cases, but the only safe way is to order a week or two in advance. If you are a customer, it is not always possible to get the music in time to meet the demand. Consequently orders not received before September 1st will be very early in the month) run the risk of being delayed in shipment.

We will do all in our power to limit the delay in all cases, but the only safe way is to order a week or two in advance. If you are a customer, it is not always possible to get the music in time to meet the demand. Consequently orders not received before September 1st will be very early in the month) run the risk of being delayed in shipment.

New Hand-Book Catalogs

During the past six months we have been preparing a series of catalogs. We have called them Hand-Books because they are more than catalogs. They are actually courses of studies. They make suggestions for particular needs. They classify not only our own publications but in a great many instances give the standard publications of that particular classification published the world over.

The following are the contents of any or all are forwarded for the asking: Hand-Book for Violin Music, Hand-Book for Piano Music, Hand-Book for Pipe and Reed Organ.

They have been prepared at great expense of time and money and we feel sure they will be worthy successors to the two already published: Piano Study Guide and Singers' Hand-Book. And still another and perhaps the most important is in preparation, that for *Harp Solo*. This will take time. In the meantime, we are well supplied with the Music Catalogs of our publications made in different pamphlets for the various grades.

Mail Order Music Supplies

Around the Etude during thirty years has grown a mail order music supply house. Educational material has been published suitable for almost every need. Text books upon every subject in music have been issued. The greatest care has always been exercised. The best prices at prices very far less than the regular price for these articles. Thousands of enthusiastic customers have taken these offers right along.

The Introductory Offers are on works published during the past year. They offer a last chance to get one copy for a low price. The Advance of Publication offers are just what the name implies. The works are delivered just as soon as issued at prices just about the cost of actual manufacture. Offers No. 1 to 16 are on brand new works never offered in these columns before.

We do not pretend that we are giving something for nothing. We are simply handing the customer what many firms would pay for advertising and simply to look over our list this month and you will see dozens of similar opportunities which mean money in pocket to you, if you take advantage of them now and very probably money in pocket for us by way of later sales if your opinion of the purchase justifies our confidence in it.

Take one example: By ordering now you may secure Mrs. Krugman's 10 Five-Note Recitations for 35 cents. This book will sell for \$1.00 when it is published. But, we have such confidence in this work that we are sure that you will be enthusiastic about it; show it to your friends and pupils, and we shall benefit from the sales. It is a fair exchange in which we both benefit.

Look over our list this month and you will see dozens of similar opportunities which mean money in pocket to you, if you take advantage of them now and very probably money in pocket for us by way of later sales if your opinion of the purchase justifies our confidence in it.

Just as this issue reaches our readers all the educational interests of the country, teachers of music, schools and colleges everywhere will be on the verge of opening their new session. Unfortunately, the ordering of their music supplies is oftentimes left to the last minute, and the result is that thousands of opening orders sent to us at the same time. Our organization at this time of the year is perfect. We are able to fill orders as they come in. Our service can certainly be rendered if some of those orders are received earlier than others.

Brand-New Works Offered in Advance of Publication. Among the Publisher Notes pages in this issue will be found fourteen (14) new works. These works have never been offered in advance of publication before. We describe the descriptions of these works. Some of our patrons order every advance of publication work that we mention and we have separated and listed them and mention them here for their benefit. As stated above these are numbered and arranged in the following order: OFFERS as numbers 1 to 14, the titles are as follows:

1. The New Velocity Studies for Beginners. Op. 83. (2 books.) C. Gurliet.

2. Daily Studies. Op. 337. C. Czerny.

3. Studies in Style and Expression. Op. 25. Concone.

4. The Alphabet—25 Easy Studies. Op. 25. Concone.

5. Sixty Studies for Violin. Op. 45. F. Wohlfahrt.

6. Studies in Mechanism. Op. 849. O. Schwan.

7. The Young Musician. (Four Hands.) O. Schwan.

8. Practical Method. Op. 249. (Part 1.) O. Schwan.

9. Augmented. L. Koeller.

10. Studies for Violin. Op. 20. Books.

11. Scenes from Childhood. Op. 62 and 81. Kullak.

12. Sonatinas. Volume 2. Kuhlau.

13. Studies for the Piano. Op. 20. Kullak.

14. Musical Impressions. Characteristic piano pieces for young players. H. H. Harris.

A Well-Known Piano Music Collection

Last month we advertised at a special price the "Good Songs in the Piano" containing a choice assortment of standard piano compositions by noted composers; for this lot of catalogs.

We have had very large quantities which we offer to the profession. Sending for prices in advance makes no difference. Send your first order and you will be pleased with the result. Catalogs can be sent on any subject desired.

Just as this issue reaches our readers all the educational interests of the country, teachers of music, schools and colleges everywhere will be on the verge of opening their new session. Unfortunately, the ordering of their music supplies is oftentimes left to the last minute, and the result is that thousands of opening orders sent to us at the same time. Our organization at this time of the year is perfect. We are able to fill orders as they come in. Our service can certainly be rendered if some of those orders are received earlier than others.

Brand-New Works Offered in Advance of Publication. Among the Publisher Notes pages in this issue will be found fourteen (14) new works. These works have never been offered in advance of publication before. We describe the descriptions of these works. Some of our patrons order every advance of publication work that we mention and we have separated and listed them and mention them here for their benefit. As stated above these are numbered and arranged in the following order: OFFERS as numbers 1 to 14, the titles are as follows:

1. The New Velocity Studies for Beginners. Op. 83. (2 books.) C. Gurliet.

2. Daily Studies. Op. 337. C. Czerny.

3. Studies in Style and Expression. Op. 25. Concone.

4. The Alphabet—25 Easy Studies. Op. 25. Concone.

5. Sixty Studies for Violin. Op. 45. F. Wohlfahrt.

6. Studies in Mechanism. Op. 849. O. Schwan.

7. The Young Musician. (Four Hands.) O. Schwan.

8. Practical Method. Op. 249. (Part 1.) O. Schwan.

9. Augmented. L. Koeller.

10. Studies for Violin. Op. 20. Books.

11. Scenes from Childhood. Op. 62 and 81. Kullak.

12. Sonatinas. Volume 2. Kuhlau.

13. Studies for the Piano. Op. 20. Kullak.

14. Musical Impressions. Characteristic piano pieces for young players. H. H. Harris.

Business is Fine, Thank You

Despite the dreadful condition in Europe business in America is in an exceptionally good condition.

No one will be disturbed by the war of the nations except those who waver or those who fear.

The man without confidence simply hands up his business success to his enterprising, optimistic competitor who realizes that the deplorable catapasm abroad is bound to force a prosperity upon America greater than ever known.

Go ahead with your plans just about nothing had happened. No one can waste a moment now. Every second will be golden to the teacher with confidence, industry and ability.

The main thing is preparedness. Your order for supplies should be sent at the earliest moment so that you will not be delayed when the rush of the fall commences, and it will be a greater rush than ever this year.

THE LOST ART OF PIANO TECHNIQUE

OFFERS ON WORKS IN ADVANCE OF PUBLICATION

Thousands of progressive music workers want to be among the very first to get the latest and best works. We reward this enterprise by marking all sales made in advance of publication at a special price. The advance price is good only for September, 1914. Don't overlook the bonus of your choice of one of four books given with every sale of \$2.00, made up from our Nos. 1 to 74. Send all orders to Theo. Presser Co., Philadelphia, Pa.

CONDITIONS: Order by Offer Number. Cash to accompany all orders. Postage additional when charged to register number. At the following prices these works are not returnable. Don't overlook the bonus of your choice of one of four books given with every sale of \$2.00, made up from our Nos. 1 to 74. Send all orders to Theo. Presser Co., Philadelphia, Pa.

BRAND NEW ADVANCE OFFERS NEVER HERETOFORE ADVERTISED

No. 1—Sonatas, Vol. II.

Kuhlau
Advances of Publication Cash Price, Postpaid

This educational work will be added to the Presser's attractive style as Vol. 2. For a standard collection of works there is nothing to surpass the Sonatas by Kuhlau. They are arranged in a systematic in a better class of music. The material is all good and not trifling.

15c

No. 2—Young Musicians, Four Hands, Schumann

Advances of Publication Cash Price, Postpaid

These easy duets contain, for the greater part of favorite folk melodies arranged for two performers, the Prime and Second books of about equal difficulty. This volume made very naturally into a better class of music. The material is all good and not trifling.

15c

No. 3—The Alphabet, F. Le Couppey, Op. 17

Advances of Publication Cash Price, Postpaid

This study is intended to be used after the letter book is completed. They are all within Grades I and II. Each study is a short, easy, and instructive exercise which prepares the player for the study of the letter book. It is one of the popular study books of the day, interesting as well as instructive.

15c

No. 4—Forty Studies, Cerny, Op. 337

Advances of Publication Cash Price, Postpaid

This work the pupil comes face to face with the difficulties that are commonly met in piano playing. Every imaginable difficulty is covered in this work. Each of the short studies is to be repeated many times, until the student is able to play them with ease and accuracy. They are obtained, some being divided so that each measure has a separate study. Grades III to V.

20c

No. 5—Thirty Studies in Mechanism for Pianoforte, C. Czerny, Op. 839

Advances of Publication Cash Price, Postpaid

This is one of Czerny's favorite study numbers which has held its own for many years, and is still much in demand. The studies are shorter and more varied than those to be found in Opus 839, Opus 225, etc., but they are all very much to the point. It is well adapted for use in intermediate work.

20c

No. 6—Fifteen Studies in Style and Expression, Concannon, Op. 25

Advances of Publication Cash Price, Postpaid

These study pieces have attained great popularity among the teachers of the day. There is great technical required, but there is also a wealth of the details of style and expression that are not to be found in any other study book. The studies are short and interesting. It is an excellent volume to be used with more serious study. The pieces are in intermediate work.

20c

No. 7—Practical Method, Part III, Louis Koeber

Advances of Publication Cash Price, Postpaid

This is a collection of educational material for a pupil who is about entering Grade III. The volume contains exercises and short pieces of a good character. This practical work has been a standard instruction book for many years. Its popularity has caused it to add additional material to our catalog.

20c

No. 8—Scenes from Childhood, Kuhlau, Op. 62 and Op. 81

Advances of Publication Cash Price, Postpaid

This is a famous collection of pieces for children. Most of them are descriptive, and perfect in every particular. They are all of the highest quality. The pieces range from Grade III and III.

20c

No. 17—Athletic Offering.

Advances of Publication Cash Price, Postpaid

The foregoing is the name given to our new author collection, being the seventh volume of our wonderfully successful series of anthems books. It contains seventeen numbers, by most popular writers and composers, including Beethoven, Schubert, Liszt, Brahms, Wagner, Schumann, and others. It will prove one of the most successful of the series.

15c

No. 18—Twenty-four Minutiles, H. Reinhold, Op. 39

Advances of Publication Cash Price, Postpaid

These sharp compositions are excellent for study in expression, especially when they are full of character, and are very original. Not since the days of the first series have there been a volume which obtained so much popularity. There is not a dull note in the whole volume. Those who are not acquainted with it will not be disappointed by securing a sample copy at this price.

NEVER HERETOFORE ADVERTISED

No. 9—Newest Dance Album for the Pianoforte

Advances of Publication Cash Price, Postpaid

This educational work is intended to play for the popular dances of the present day. All of the pieces are of the most attractive character, and are only of modern date. They are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 10—Crucifixion—Stainer

Advances of Publication Cash Price, Postpaid

This well-known church cantata will be added to our catalogue. The population of this work is here given to the public at a special price. It is a masterpiece of modern music. The cantata is given more than all other cantatas put together.

25c

No. 11—Easiest Studies in Velocity.

Advances of Publication Cash Price, Postpaid

These studies are principally in Grade I and can be taken up even before the instruction book is completed. They are all within Grades I and II. Each study is a short, easy, and instructive exercise which prepares the player for the study of the letter book. It is one of the popular study books of the day, interesting as well as instructive.

25c

No. 12—Sixty Studies for the Violin, F. Wohlfahrt, Op. 45

Advances of Publication Cash Price, Postpaid

This volume is a standard study book for violin students—in fact the education of any violinist is incomplete without it. The studies are arranged in an easy and intermediate grade and they are repeated many times, until the student is able to play them with ease and accuracy. They are obtained, some being divided so that each measure has a separate study. Grades III to V.

25c

No. 13—Musical Impressions for the Pianoforte, Hubbard W. Harris

Advances of Publication Cash Price, Postpaid

This is a delightful set of original pieces for the pianoforte. They are in various styles, some classical, some modern, and some impressionistic. They are equally well adapted for study, recreation for real purposes.

25c

No. 14—Elementary Progressive Studies for Violin, Kaysner, Op. 20, Book II

Advances of Publication Cash Price, Postpaid

Some time ago we published an edition of Kaysner, Op. 20, Book I, which met with a very favorable reception. We are now publishing Book II of this opus in response to the general demand. As in the case of Book I, this is a standard study book for violin students. It is usually the first volume of the standard books for advancing players.

30c

No. 15—Fifty Lessons for the Medium Voice, Concannon, Op. 9

Advances of Publication Cash Price, Postpaid

This is a collection of educational material for a pupil who is about entering Grade III. The volume contains exercises and short pieces of a good character. This practical work has been a standard instruction book for many years. Its popularity has caused it to add additional material to our catalog.

20c

No. 16—Technical Studies for the Piano, Louis Koeber

Advances of Publication Cash Price, Postpaid

We have issued an entirely new edition of this collection of works, prepared by new and improved methods. The pieces are in a hands-on form. Regular price, 75 cents.

25c

No. 19—School of Octave Playing, C. H. Döring, Op. 24

Advances of Publication Cash Price, Postpaid

This fine volume offers complete material for the study of octave playing. It contains a series of useful sets of preparatory exercises and winding up with difficult octave studies. It is one of the best octave books ever written. It will prove one of the most successful of the series.

20c

No. 20—Souvenirs for the Pianoforte, George Spaulding

Advances of Publication Cash Price, Postpaid

The idea of this set is a very happy one. Mr. Spaulding has arranged famous melodies in a simple form, with an appropriate introduction to each. The pieces mark the beginning of the second series. They are all of the highest quality. The pieces range from Grade III and III.

20c

No. 21—Rhythmic Tunes for Little Players, Hannah Smith

Advances of Publication Cash Price, Postpaid

A work intended for the first study of the piano. It is a collection of short pieces, each of which is a rhythmic exercise. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 22—Young Players' Album

Advances of Publication Cash Price, Postpaid

This has been called "The Piano." It is a collection of short pieces, each of which is a rhythmic exercise. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 23—Eight Characteristic Four Hand Pieces, E. Krones

Advances of Publication Cash Price, Postpaid

A new setting of teacher and pupil duets by a well known composer. These pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 24—Very First Duets for the Piano

Advances of Publication Cash Price, Postpaid

This is a collection of short pieces, each of which is a rhythmic exercise. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 25—Practical Finger Exercises, C. Czerny, Op. 839

Advances of Publication Cash Price, Postpaid

For many years this has been one of the standard technical books for daily practice. It is a collection of short pieces, each of which is a rhythmic exercise. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

25c

No. 26—Reed Organ Playing, C. Czerny, Op. 839

Advances of Publication Cash Price, Postpaid

This has been known heretofore in this country as "Reed Organ Playing." It is a collection of short pieces, each of which is a rhythmic exercise. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

25c

No. 27—"The Holy City," A. R. Gaul

Advances of Publication Cash Price, Postpaid

This Church Cantata is considered the most beautiful of its kind. It is a masterpiece of modern music. The cantata is given more than all other cantatas put together.

25c

No. 28—Musical Playing Cards

Advances of Publication Cash Price, Postpaid

A set of playing cards made upon the principle of a musical instrument. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

25c

No. 29—Chopin's Polonaises

Advances of Publication Cash Price, Postpaid

This famous volume will be added to the Presser's collection. It contains a series of useful sets of preparatory exercises and winding up with difficult octave studies. It is one of the best octave books ever written. It will prove one of the most successful of the series.

30c

No. 30—Wagner-Liszt Album

Advances of Publication Cash Price, Postpaid

The transcriptions from Wagner's Operas by Liszt contain possibly the best concert pieces of the modern era. They are arranged in a systematic in a better class of music. The material is all good and not trifling.

35c

No. 31—The Education of the Music Teacher, by Thomas Tappan

Advances of Publication Cash Price, Postpaid

The increased importance of the training of the music teacher makes Mr. Tappan's book a most valuable addition to the literature of the profession. It is a masterpiece of modern music. The cantata is given more than all other cantatas put together.

60c

FINAL INTRODUCTORY OFFERS ON NEW PUBLICATIONS

Our Confidence in our latest publications assures us that if you purchase any one, customer the last chance to secure one of these important works at just above cost of manufacture. Don't overlook the bonus of your choice of one of four books given with every sale of \$2.00, made up from our Nos. 1 to 74. Sent, postpaid, at once published and immediately deliverable.

No. 32—Worship in Song, Anthems Arranged from Well Known Songs

Advances of Publication Cash Price, Postpaid

This attractive anthem collection is a volume of sacred songs which have become very popular. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

10c

No. 33—Two-Part Hymns in Honor of the Blessed Virgin Mary, N. Montani

Advances of Publication Cash Price, Postpaid

Original hymns in the vernacular, to be used with a simple and appropriate organ accompaniment. The texts of the hymns are taken from the most approved sources, and the great writers of the modern era. The music is of the highest quality. The cantata is given more than all other cantatas put together.

10c

No. 34—Octave Studies, Op. 18

Advances of Publication Cash Price, Postpaid

An admirable set of five octave studies suited to advanced players. They are arranged in a systematic in a better class of music. The material is all good and not trifling.

15c

No. 35—A, B, C, of Piano Music Mrs. H. B. Hudson

Advances of Publication Cash Price, Postpaid

This is a book which will lead to proceed in piano music. It is based on the principle of the "A, B, C" of the piano. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

15c

No. 36—Eight Duets in Dance Form, Op. 9, H. Pittner

Advances of Publication Cash Price, Postpaid

These duets were written originally for four hands and are not arrangements, making them of great value. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

15c

No. 37—Two Part Songs for Women's Voices

Advances of Publication Cash Price, Postpaid

A collection of bright, melodious and singable songs for women's voices, adapted for use in schools, societies, for high school choruses, and for church and social singing. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

15c

No. 38—Ten Brilliant Octave Studies, Op. 104, A. Satorio

Advances of Publication Cash Price, Postpaid

These ten brilliant octave studies are in conjunction with Satorio's several previous works of octave study. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 39—The Progressing Piano Player, Louis C. Heinze

Advances of Publication Cash Price, Postpaid

This new work is a continuation of Mr. Heinze's "Piano Player's Progress." It contains a series of useful sets of preparatory exercises and winding up with difficult octave studies. It is one of the best octave books ever written. It will prove one of the most successful of the series.

25c

No. 40—Elementary Piano Technique, Op. 19, Dr. J. M. Blose

Advances of Publication Cash Price, Postpaid

A simple elementary work of technique, on the basis of the piano. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 41—Four Fancies After Mother Goose, James H. Rogers

Advances of Publication Cash Price, Postpaid

These four fancies are the original work of a well known composer. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 42—Pleasant Hours for the Hands, A. Satorio

Advances of Publication Cash Price, Postpaid

This is a book which will lead to proceed in piano music. It is based on the principle of the "A, B, C" of the piano. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 43—Recollections of Youth, Op. 105, A. Satorio

Advances of Publication Cash Price, Postpaid

These recollections of youth are in conjunction with Satorio's several previous works of octave study. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 44—Operatic Four-Hand Album

Advances of Publication Cash Price, Postpaid

Operatic transcriptions for four hands are of great value. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 45—Standard Organist

Advances of Publication Cash Price, Postpaid

A collection in popular style, containing pieces of intermediate difficulty, just what the organist needs to pick up his technique and find it a piece suitable for almost any occasion. The book is of great value. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 46—Standard Vocalist

Advances of Publication Cash Price, Postpaid

Some of the best vocal pieces of our time, by some of the best vocalists of our time. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 47—Standard Violinist, Twenty-seven Pieces for Violin and Piano

Advances of Publication Cash Price, Postpaid

This is one of the best collections of violin and piano music ever compiled. It contains many of the best pieces of our time, by some of the best violinists of our time. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

20c

No. 48—Eccentric Course of Graded Studies in Piano Playing, J. M. Blose

Advances of Publication Cash Price, Postpaid

A practical course, which can be taken up by any pianist. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

25c

No. 49—"The Rose Maiden," F. H. Cowen

Advances of Publication Cash Price, Postpaid

The "Rose Maiden" of this cantata is now ready. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

25c

No. 50—Dawn of the Kingdom, J. Truman Wolcott

Advances of Publication Cash Price, Postpaid

A new and attractive Cantata especially adapted for the church. The pieces are arranged in a systematic in a better class of music. The material is all good and not trifling.

25c

No. 51—New Rhymes and Tunes for Little Pianists, H. Cramm

Advances of Publication Cash Price, Postpaid

Theo. Presser Co. Publications Issued Sept., 1914

Any of our works sent on inspection to teachers upon request, at our small term professional discount. Use the number, not the title, in ordering.

PIANO SOLOS

The First Lesson, Op. 110, No. 1, 1c

18177 A Hammond Lullaby, Op. 110, No. 2, 1c

18178 The Voluntary, Op. 110, No. 3, 1c

18179 The Meadow Brook, Op. 110, No. 4, 1c

18180 Twinkling Stars, Op. 110, No. 5, 1c

18181 The Feather, Op. 110, No. 6, 1c

18182 Morning Song, Op. 110, No. 7, 1c

18183 The Autumn Breeze, Op. 110, No. 8, 1c

18184 Evening Song, Op. 110, No. 9, 1c

18185 The Current, Op. 110, No. 10, 1c

18186 Our City, Op. 110, No. 11, 1c

18187 The Grand Old Flag, Op. 110, No. 12, 1c

18188 The Grand Old Flag, Op. 110, No. 13, 1c

18189 The Grand Old Flag, Op. 110, No. 14, 1c

18190 The Grand Old Flag, Op. 110, No. 15, 1c

18191 The Grand Old Flag, Op. 110, No. 16, 1c

18192 The Grand Old Flag, Op. 110, No. 17, 1c

18193 The Grand Old Flag, Op. 110, No. 18, 1c

18194 The Grand Old Flag, Op. 110, No. 19, 1c

18195 The Grand Old Flag, Op. 110, No. 20, 1c

18196 The Grand Old Flag, Op. 110, No. 21, 1c

18197 The Grand Old Flag, Op. 110, No. 22, 1c

18198 The Grand Old Flag, Op. 110, No. 23, 1c

18199 The Grand Old Flag, Op. 110, No. 24, 1c

18200 The Grand Old Flag, Op. 110, No. 25, 1c

18201 The Grand Old Flag, Op. 110, No. 26, 1c

18202 The Grand Old Flag, Op. 110, No. 27, 1c

18203 The Grand Old Flag, Op. 110, No. 28, 1c

18204 The Grand Old Flag, Op. 110, No. 29, 1c

18205 The Grand Old Flag, Op. 110, No. 30, 1c

18206 The Grand Old Flag, Op. 110, No. 31, 1c

18207 The Grand Old Flag, Op. 110, No. 32, 1c

18208 The Grand Old Flag, Op. 110, No. 33, 1c

18209 The Grand Old Flag, Op. 110, No. 34, 1c

18210 The Grand Old Flag, Op. 110, No. 35, 1c

18211 The Grand Old Flag, Op. 110, No. 36, 1c

18212 The Grand Old Flag, Op. 110, No. 37, 1c

18213 The Grand Old Flag, Op. 110, No. 38, 1c

18214 The Grand Old Flag, Op. 110, No. 39, 1c

18215 The Grand Old Flag, Op. 110, No. 40, 1c

18216 The Grand Old Flag, Op. 110, No. 41, 1c

18217 The Grand Old Flag, Op. 110, No. 42, 1c

18218 The Grand Old Flag, Op. 110, No. 43, 1c

18219 The Grand Old Flag, Op. 110, No. 44, 1c

18220 The Grand Old Flag, Op. 110, No. 45, 1c

18221 The Grand Old Flag, Op. 110, No. 46, 1c

18222 The Grand Old Flag, Op. 110, No. 47, 1c

18223 The Grand Old Flag, Op. 110, No. 48, 1c

18224 The Grand Old Flag, Op. 110, No. 49, 1c

18225 The Grand Old Flag, Op. 110, No. 50, 1c

18226 The Grand Old Flag, Op. 110, No. 51, 1c

18227 The Grand Old Flag, Op. 110, No. 52, 1c

18228 The Grand Old Flag, Op. 110, No. 53, 1c

18229 The Grand Old Flag, Op. 110, No. 54, 1c

18230 The Grand Old Flag, Op. 110, No. 55, 1c

18231 The Grand Old Flag, Op. 110, No. 56, 1c

18232 The Grand Old Flag, Op. 110, No. 57, 1c

18233 The Grand Old Flag, Op. 110, No. 58, 1c

18234 The Grand Old Flag, Op. 110, No. 59, 1c

18235 The Grand Old Flag, Op. 110, No. 60, 1c

18236 The Grand Old Flag, Op. 110, No. 61, 1c

18237 The Grand Old Flag, Op. 110, No. 62, 1c

18238 The Grand Old Flag, Op. 110, No. 63, 1c

18239 The Grand Old Flag, Op. 110, No. 64, 1c

18240 The Grand Old Flag, Op. 110, No. 65, 1c

18241 The Grand Old Flag, Op. 110, No. 66, 1c

18242 The Grand Old Flag, Op. 110, No. 67, 1c

18243 The Grand Old Flag, Op. 110, No. 68, 1c

18244 The Grand Old Flag, Op. 110, No. 69, 1c

18245 The Grand Old Flag, Op. 110, No. 70, 1c

18246 The Grand Old Flag, Op. 110, No. 71, 1c

18247 The Grand Old Flag, Op. 110, No. 72, 1c

18248 The Grand Old Flag, Op. 110, No. 73, 1c

18249 The Grand Old Flag, Op. 110, No. 74, 1c

18250 The Grand Old Flag, Op. 110, No. 75, 1c

Questions and Answers

Helpful Inquiries Answered by a Famous Authority

Conducted by LOUIS C. ELSON

Professor of Theory at the New England Conservatory

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Q. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

A. I have read Dr. Rosenbecker's first book on the subject of the staff. It is very interesting and I am sure it will be of great help to me. I am sure it will be of great help to me. I am sure it will be of great help to me.

Special Notices

RATES—Professional Want notices five cents per line. All other notices 10 cents per line. (Incorporated word, with centers).

ORGANIST desires position. Address, K. 257, N. Main Street, Jersey Shore, Penna.

LEARN IN TWO WEEKS to start children right. A. Agnes Shepard, Orange, N. J.

CORRESPONDENCE LESSONS in Harmony and Counterpoint. Stanley T. Reiff, Music, Baco, Cambridge, Pa.

EXPERIENCED LADY ORGANIST wishes position, also accompanist. Address, Mrs. H. B. Adams, 257, N. Main Street, Jersey Shore, Penna.

MUSIC WRITTEN to words. Manuscripts made upon request. Address, Mrs. H. B. Adams, 257, N. Main Street, Jersey Shore, Penna.

PIANIST. Send \$1 for my booklet, "What and How to Play for Pleasure," and 75 pages of descriptive music. E. A. Ahern, Moving Picture Theatre, Twin Falls, Idaho.

LATE SONG HITS. "Panama" and "There's a Girl in Pennsylvania," 15 cents per copy. E. A. Ahern, Moving Picture Theatre, Twin Falls, Idaho.

CORRESPONDENCE COURSES in Harmony and Counterpoint. Address, Stanley T. Reiff, Music, Baco, Cambridge, Pa.

PIANO TEACHERS! Do you want unique, teaching system that will fascinate pupils? For free descriptive literature, address William F. Pyle, Jr., Montclair, N. J.

ISLE OF MYSTERY. The latest volume in the most fascinating of the striking melodies and chord effects. Grade 45 cents postpaid. H. M. Smith, Publisher, 219 Richmond Street, New Brunswick, N. J.

ALVIN GLOVER SMITH, Pianist. Instruction: Lectures. Recitals. (Russian Pianist.) Address: 141 N. Main Street, Boston, Mass.

PIANO TUNING BY CORRESPONDENCE. A practical, money saving method. Regulating, Rebuilding. Shop experience. Address: 141 N. Main Street, Boston, Mass.

WANTED: Violin players and teachers, with 15 years' experience, to teach in a new school. Address: 141 N. Main Street, Boston, Mass.

PROGRESSIVE TEACHERS invited to correspond with Louis C. Elson, 141 N. Main Street, Boston, Mass.

VICTOR EDUCATIONAL RECORDS have established new ideas in many educational communities. In the Bulletin Records, which anyone may receive gratis upon request, are the Victor Talking Machine Co., Camden, N. J.

Wanted: Violin players and teachers, with 15 years' experience, to teach in a new school. Address: 141 N. Main Street, Boston, Mass.

PROGRESSIVE TEACHERS invited to correspond with Louis C. Elson, 141 N. Main Street, Boston, Mass.

VICTOR EDUCATIONAL RECORDS have established new ideas in many educational communities. In the Bulletin Records, which anyone may receive gratis upon request, are the Victor Talking Machine Co., Camden, N. J.

Wanted: Violin players and teachers, with 15 years' experience, to teach in a new school. Address: 141 N. Main Street, Boston, Mass.

PROGRESSIVE TEACHERS invited to correspond with Louis C. Elson, 141 N. Main Street, Boston, Mass.

VICTOR EDUCATIONAL RECORDS have established new ideas in many educational communities. In the Bulletin Records, which anyone may receive gratis upon request, are the Victor Talking Machine Co., Camden, N. J.

Wanted: Violin players and teachers, with 15 years' experience, to teach in a new school. Address: 141 N. Main Street, Boston, Mass.

PROGRESSIVE TEACHERS invited to correspond with Louis C. Elson, 141 N. Main Street, Boston, Mass.

VICTOR EDUCATIONAL RECORDS have established new ideas in many educational communities. In the Bulletin Records, which anyone may receive gratis upon request, are the Victor Talking Machine Co., Camden, N. J.

Wanted: Violin players and teachers, with 15 years' experience, to teach in a new school. Address: 141 N. Main Street, Boston, Mass.

PROGRESSIVE TEACHERS invited to correspond with Louis C. Elson, 141 N. Main Street, Boston, Mass.

VICTOR EDUCATIONAL RECORDS have established new ideas in many educational communities. In the Bulletin Records, which anyone may receive gratis upon request, are the Victor Talking Machine Co., Camden, N. J.

Wanted: Violin players and teachers, with 15 years' experience, to teach in a new school. Address: 141 N. Main Street, Boston, Mass.

PROGRESSIVE TEACHERS invited to correspond with Louis C. Elson, 141 N. Main Street, Boston, Mass.

VICTOR EDUCATIONAL RECORDS have established new ideas in many educational communities. In the Bulletin Records, which anyone may receive gratis upon request, are the Victor Talking Machine Co., Camden, N. J.

Wanted: Violin players and teachers, with 15 years' experience, to teach in a new school. Address: 141 N. Main Street, Boston, Mass.

PROGRESSIVE TEACHERS invited to correspond with Louis C. Elson, 141 N. Main Street, Boston, Mass.

VICTOR EDUCATIONAL RECORDS have established new ideas in many educational communities. In the Bulletin Records, which anyone may receive gratis upon request, are the Victor Talking Machine Co., Camden, N. J.

Wanted: Violin players and teachers, with 15 years' experience, to teach in a new school. Address: 141 N. Main Street, Boston, Mass.

PROGRESSIVE TEACHERS invited to correspond with Louis C. Elson, 141 N. Main Street, Boston, Mass.

VICTOR EDUCATIONAL RECORDS have established new ideas in many educational communities. In the Bulletin Records, which anyone may receive gratis upon request, are the Victor Talking Machine Co., Camden, N. J.

Wanted: Violin players and teachers, with 15 years' experience, to teach in a new school. Address: 141 N. Main Street, Boston, Mass.

PROGRESSIVE TEACHERS invited to correspond with Louis C. Elson, 141 N. Main Street, Boston, Mass.

VICTOR EDUCATIONAL RECORDS have established new ideas in many educational communities. In the Bulletin Records, which anyone may receive gratis upon request, are the Victor Talking Machine Co., Camden, N. J.

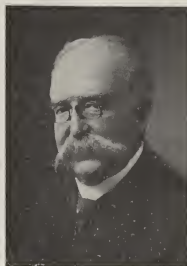
Wanted: Violin players and teachers, with 15 years' experience, to teach in a new school. Address: 141 N. Main Street, Boston, Mass.

PROGRESSIVE TEACHERS invited to correspond with Louis C. Elson, 141 N. Main Street, Boston, Mass.

Children's Department

New Edition Proves Success

THE UNIVERSITY MUSICAL ENCYCLOPEDIA AGAIN
HEARTILY PRAISED BY MUSICLOVERS EVERYWHERE



PROF. LOUIS C. ELSON
Editor-in-Chief

THE UNIVERSITY MUSICAL ENCYCLOPEDIA

contains a bulk of knowledge that saves you looking in many scores of widely scattered and often rare volumes. Teachers use it, and urge their pupils to consult it. Professionals declare the *University Musical Encyclopedia* is instrumental in their successes.

10 Volumes — 4000 Pages — 100 Full-page Illustrations

Not an encyclopedia in the old-time formal style, but a big, live, human set of books. The half-tone engravings will suggest to you the outward appearance of the volumes in the half-leather style of binding.

Some Contributors

Annie W. Patterson
Xaver Scharwenka
Kathleen Schlesinger
William H. Sherwood
Theodor Leschetzky
Constantin von Sternberg
G. Delle Seile
Rev. David R. Breed
Louis R. Dressler
Hubert P. Main
Sebastian B. Mills
Anton Sedl
William Shakespeare
Fanny Morris Smith
Gustav Kobbe
Helen Kendrick Johnson

Richard Hoffman
John Philip Sousa
Nellie Melba
Arthur Elson
Lillian Nordica
Edward M. Bowman
James F. Cooke
Horatio W. Parker
Rafael Joseffy
Reginald de Koven
Henry T. Finck
Henry E. Krehbiel
Rev. John F. Rowbotham
Maybilde Marchesi
Sir C. Hubert H. Parry
J. C. Grievé

Mark Hambourg
W. Garrett Horder
William S. Rockstro
R. Farquharson Sharp
R. A. Straetfield
Blanche Marchesi
E. Markham Lee
Charles Anselmy
Bernardus Boeleman
Comtesse de Brénot
Frederick J. Croust
S. J. Adair Fitz-Gerald
Benjamin J. Lang
Lilli Lehmann
William Mason
Victor Maurel



THE TEN VOLUMES

- I. History of Music
- II. Great Composers
- III. Vocal Music and Musicians
- IV. The Opera
- V. Theory of Music
- VI. Religious Music of the World
- VII. Vocal Music and Musicians
- VIII. The Opera
- IX. Theory of Music
- X. (University Dictionary of Music and Musicians)

Valuable Book Free

It is, of course, impossible for us to explain in this limited space the character and scope of the *University Musical Encyclopedia*. To any reader or friend of this periodical who will fill out and send in the attached coupon, we shall be glad to furnish full details in a direct personal letter. This letter will also explain prices and terms. In order properly to direct the attention of lovers of music to this unusual publishing event, we have had prepared some literature on the subject that you will be glad to receive. We shall also take pleasure in mailing to you under separate cover a copy of our "Musiclover's Handbook," which is entirely independent of the *University Musical Encyclopedia*, and which gives in 194 pages a pronouncing dictionary of musical terms. This will make an exceedingly convenient and attractive pocket reference book for all interested in music. In writing, kindly use the coupon and fill it out carefully, so that there may be no mistake.

THE UNIVERSITY SOCIETY
44-60 E. 23d STREET - - NEW YORK CITY

ETUDE

UNIVERSITY
SOCIETY,
NEW YORK

Kindly send me by
mail details in regard to
the *University Musical
Encyclopedia*, with prices
and terms; also, in accordance
with your agreement, a copy of the
"Musiclover's Handbook," without
any charge to me whatsoever.

Name.....
Address.....
Occupation.....

Please mention THE ETUDE when addressing our advertisers.

DANA'S MUSICAL INSTITUTE

WARREN, OHIO



FORTY-SIXTH year. All instruments and voice taught. Lessons **daily and private**. Fine dormitories for pupils. Buildings for practice (new). Pure water, beautiful city and healthy. Not a death in forty-six years. Superior faculty. Every state and country in North America patronizes the school. Fine recital hall with an orchestral concert and soloists every Wednesday night. Incorporated and confers through state authority the degrees of Associate, Fellow, Master and Doctor.

ENSEMBLE CLASSES DAILY

Chorus 10 A. M. Military Band 1 P. M.
Orchestra 5 P. M. in Dana Hall

PUPILS MAY ENTER AT ANY TIME

Send for 64-page catalogue, blue book, and historical sketch to WM. H. DANA, R.A.M., President

Fall Term begins Monday, September 14th, 1914

The Underwood Typewriter

Shortens The Day by
Lessening the Work

International Records for

Speed
Accuracy
Stability
Prove
this

All are held by the

UNDERWOOD

"The Machine You Will Eventually Buy"

Please mention THE ETUDE when addressing our advertisers.

This educational advertising
has helped, and is helping, old and
young to Good Teeth—Good Health

Our Teeth are Better than Our Parents' Teeth

Fifty years ago there was little known about the care of the teeth. The manufacturers of the few dentifrices then on the market did as best they could—and their preparations in spite of grit and "druggy" taste did some good. The grit served to clean teeth which never had known cleanliness, even though it scratched them too. The medicine taste appealed to those who thought nothing that *tasted good* could do good.

Within the past few years people have come to a realization that proper care of the teeth demands a dentifice *without* grit—and that the teaching of children to care for their teeth demands a pleasant tasting dentifice.

And so we have come to

Here then is
a real dentifice:

It cleans thoroughly, safely. There is no "druggy" taste—it is not over-medicated. Over-medication is frowned upon by dentists and their patients. A pleasant taste is recognized as an advantage in starting young people on the road to Good Teeth—Good Health. Ribbon Dental Cream is an easy riding vehicle on that road.

To Mothers, Dentists and Other Teachers

Regular care of the teeth by young people now will avoid years of regret later on. We do not go so far as the New York Times, which said in a recent editorial:

"A boy whose teeth are bad, whose mouth and throat are swollen and germ-laden, whose nasal, oral and ocular passages are stopped up, blinks when he looks at the blackboard, fails to hear his name when called upon, is bowed by defective breathing, and is pained in digestion. He becomes a truant, rebellious and a liar. Give him an oral cleansing and complete masticatory repairs, and you begin to make of him a gentleman and a scholar."

(The underlining is ours.)

We quote this, although we do not agree that neglected teeth necessarily make a child untruthful. But we do say that good teeth are necessary for good digestion, and good digestion is necessary for good health.

So that more may know Ribbon Dental Cream,
a trial tube will be sent for 4 cents in stamps.
If you wish our instructive Oral Hygiene Book,
it will be sent free on request.

COLGATE & COMPANY

Dept. 57 199 Fulton Street New York

Makers of Cashmere Bouquet *luxurious, lasting, refined*
School Principals and Teachers should inquire about our offer of Educational Material.

